

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

# DOCTOR WHO



THE **FIFTH**  
DOCTOR



## THE COMPLETE HISTORY



STORIES 119-122

THE VISITATION,  
BLACK ORCHID, EARTHSHOCK  
AND TIME-FLIGHT









BBC

# DOCTOR WHO

THE COMPLETE HISTORY



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THE VISITATION

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BLACK ORCHID

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EARTHSHOCK

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TIME-FLIGHT

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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# Welcome

**H**umour plays an important role in modern *Doctor Who*; it's an essential ingredient, with every episode having a good helping of jokes and banter. But if you take a look at the Fifth Doctor era, you'll find that there aren't quite so many laughs.

The serious tone of the Fifth Doctor stories was a conscious decision taken by the production team, and was something of a reaction against the latter years of Tom Baker's tenure as the Fourth Doctor. Tom Baker is of course highly regarded for his portrayal of the Doctor, so it can be surprising to learn now that a vocal cross-section of *Doctor Who* fandom of the time was eager to see him step down from the part. Partly this was due to the fact that Baker had been playing the Doctor for a long time, but there was also a concern that his influence had led to the series becoming too silly and irreverent. The appointment of comedy writer Douglas Adams as script editor for the 1979/80 series compounded this belief.

With a change of production team for Baker's final year as the Doctor, the tone of the stories in the 1980/1 series is

noticeably more sombre than those that had recently gone before it. This more serious style would become the norm for the next few years, with Peter Davison taking over from Baker as the Doctor.

This isn't to say that the series became completely devoid of wit, of course. Indeed, as you will read in the pages of this volume of *Doctor Who – The Complete History*, Peter Davison and his co-stars would often find opportunities to inject more humour into the proceedings during the rehearsal process.

The Doctor himself is usually the source of humour in *Doctor Who*. Russell T Davies, who was responsible for relaunching the series in 2005, once wisely said that the monsters and aliens should never be comical or silly, as that would just undermine the credibility of the stories. So, it is the Doctor's reaction to his enemies that is often where the laughs come from.

Some of the Doctors, such as the First and the Twelfth, make us laugh because of their grumpy nature, and acerbic put-downs, while others like the Second, Seventh and Eleventh appear to be clown-like buffoons, leading their opponents to underestimate them. It is greatly reassuring when we see the Doctor facing an intimidating opponent, deflating their assumed authority by undermining them with jokes and slapstick, seemingly unfazed by whatever dire threat he is facing.

The amount of humour in *Doctor Who* might fluctuate over the years, but it's always there to some degree.

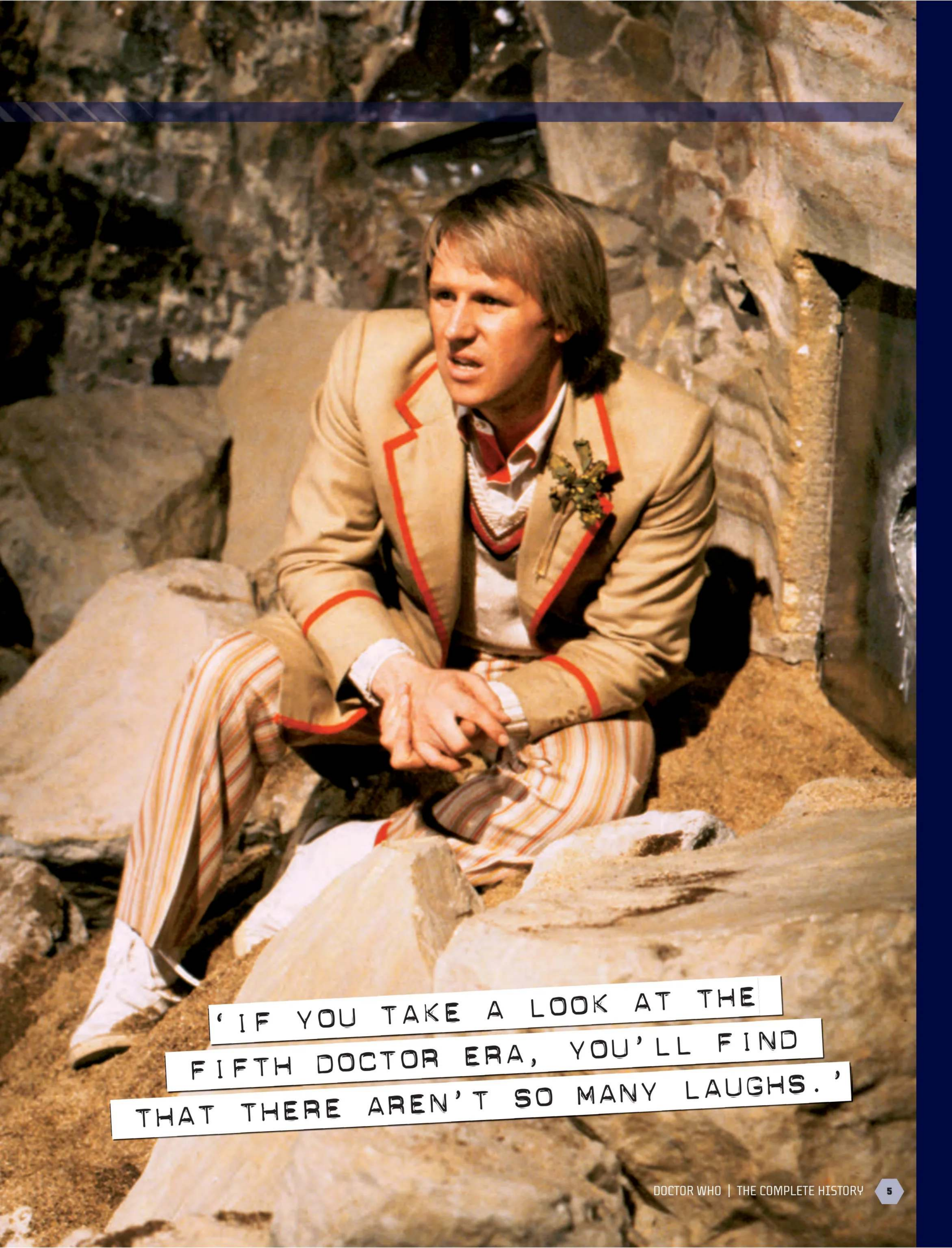
*John Ainsworth – Editor*

## Below:

The Fourth Doctor flouts authority in *The Horns of Nimon*.







' IF YOU TAKE A LOOK AT THE  
FIFTH DOCTOR ERA, YOU'LL FIND  
THAT THERE AREN'T SO MANY LAUGHS. '





# THE VISITATION

► STORY 119

The Doctor, Tegan, Nyssa and Adric arrive in England in 1666. There, they meet thespian Richard Mace with whom they join forces to thwart the plans of a marooned Terileptil who intends to wipe out human life on Earth with a virulent plague.







# THE VISITATION

STORY 119

'THE TERILEPTILS ARE  
ONE OF THE 1980S' BEST  
MONSTROUS CREATIONS.'



# Introduction

**S**ince *Doctor Who* returned to our screens in 2005, we've become accustomed to the idea of a 'head writer', someone who not only contributes their own scripts but offers initial concepts and final amendments to those of others. Of course, in the 1960s, 70s and 80s, a similar role was played by the script editor.

Like Russell T Davies, who oversaw scripts for the Ninth and Tenth Doctors, and Steven Moffat, who did the same for Eleventh and Twelfth, Eric Saward was also responsible for two Doctors' stories – the vast majority of the Fifth and Sixth Doctor scripts. He had a profound impact on *Doctor Who* in the mid-1980s and, during his first year, he wrote eight of the 26 episodes – a similar proportion to modern-day 'head writers'.

Saward continued the sterling work of previous script editors. Like Terrance Dicks

he turned many TV stories into books. The adaptation of his radio play *Slipback* was very strongly influenced by the works of Douglas Adams. He worked very closely with Robert Holmes, bringing him back to the series to write three stories.

Most of Saward's own TV scripts featured the return of the Daleks and the Cybermen, but in his first, *The Visitation*, he came up with his own threat – the Terileptils. These vividly coloured reptilian creatures are one of the 1980s' best monstrous creations. It's a pity that Saward was too busy with the Daleks and the Cybermen to bring them back.

It's possible that *Doctor Who* publishing has something to do with the Terileptils not being as well-remembered as other one-shot monsters like the Axons, the Draconians and the Zygons before their return in 2013. In the 1980s there was a shift away from publications such as the hugely successful *Doctor Who Monster Book* – which celebrated the Doctor's scariest enemies – towards books that focused on the history of the series' production. The novelisations of the Fifth Doctor's adventures dropped lurid illustrations of the stories' monsters on their covers in favour of photographs of Peter Davison [see page 29].

The Terileptil leader did briefly reappear in *Time-Flight*, [1982 – see page 94] however, one of the costumes was reused in *The Trial of a Time Lord* [1986 – see Volume 42], and Steven Moffat must have considered them memorable as he has characters mention them in passing in both *The Pandorica Opens* [2010 – see Volume 66] and *The Time of the Doctor* [2013 – see Volume 75]. ■

## Left:

A Terileptil costume is repurposed as the Posicarian delegate in *The Trial of a Time Lord*.





## PART ONE

**A** young woman, Elizabeth, calls her father, the Squire, to the window. She has seen shooting stars in the sky. [1] Later that night, the Squire sends his servant Ralph to bring him a posset. But something is in the cellar. It kills Ralph. The Squire and his son, Charles, shoot at it with muskets and retreat into the main hall. But then a second attacker, an ornate android, bursts in... [2]

The Doctor has failed to get Tegan back to Heathrow in 1981, landing the TARDIS in a wood. They emerge, followed by Adric and Nyssa. Adric spots some smoke which is caused by a group of villagers building a bonfire. The villagers chase the Doctor and his companions, but a man perched up a tree, Richard Mace, [3] offers them assistance, and deters the villagers with two musket shots.

Mace, an out-of-work actor, leads the Doctor and the others to a barn where he has been sleeping rough. He says the plague is particularly prevalent in this area which he connects with the sighting of a comet. The Doctor observes that Mace is wearing part of a bracelet of alien origin and suspects that the 'comet' was a spacecraft. [4]

Mace takes the Doctor and his friends to the manor house where the owner of the barn lives. On the way, they are nearly knocked over by a cart driven by the miller. [5] The Doctor knocks on the manor door but receives no answer, so he climbs in through a window with Nyssa. They find the house deserted. Nyssa finds a discarded power pack and the Doctor notices some scarring from a high-energy weapon on a staircase leading down to a brick wall.

Nyssa lets Adric, Tegan and Mace in and leads them back to the staircase – but the Doctor has vanished! [6]







## PART TWO

The Doctor appears through the brick wall, which he explains is merely an energy barrier. He leads his friends down into the cellar – unaware they are being followed by the android, wearing a skull mask and cloak. The Doctor examines a device for producing soliton gas and Tegan finds a cage of rats. Mace sees the android and shoots at it; [1] the android shoots Tegan and Adric is knocked out in the confusion. Nyssa and Mace run upstairs, followed by the Doctor.

The android moves Adric and Tegan to a control room, where they are examined by a reptilian creature. As they wake, it demands to know where they are from. [2]

The Doctor, Nyssa and Mace leave the manor house and enter an escape capsule half-buried nearby. [3]

The android locks Adric and Tegan into a small room. The Doctor realises the escape capsule carried Terileptils. He goes

to leave, but sees three villagers wearing remote control bracelets approaching. [4] He retreats into the capsule and Nyssa closes the hatch. The villagers try to force their way in, but the Doctor, Nyssa and Mace escape through a hatch on the other side.

Tegan notices a fanlight over the door and pulls off the boards covering it.

The Doctor tells Nyssa to go back to the TARDIS while he will look for the miller with Mace.

Tegan climbs out through the fanlight, followed by Adric, but they set off an alarm. [5]

The Doctor and Mace enter the miller's barn. The miller walks in and drives off in his cart without acknowledging them.

Adric and Tegan hurry upstairs. Adric escapes through a window but Tegan is recaptured by the android.

Some villagers enter the barn and grab the Doctor and Mace, accusing them of being plague carriers. The scythe man raises his weapon... [6]



## PART THREE

**T**he headman of the village shouts, “Wait!” He wears a Terileptil control bracelet and orders the villagers to lock the Doctor and Mace in the harness room.

Nyssa reaches the TARDIS and drags the Sonic Booster into her bedroom.

The android takes Tegan to the Terileptil control room, where the Terileptil clamps a control bracelet onto her wrist. [1] It is then informed by the headman that the Doctor has been taken prisoner.

Adric reaches the TARDIS and tells Nyssa what happened in the manor. [2]

The headman and the poacher enter the harness room and tell the Doctor he is to be taken to the manor house. Mace knocks the poacher out and the Doctor removes the power pack from the headman’s control bracelet. He stumbles outside but the Doctor and Mace remain captive.

The Terileptil contacts two others of its race based in London, telling them their work is complete.

The Terileptil’s android smashes the wall of the harness room, emerging into the barn. The villagers flee in terror. [3]

The android escorts the Doctor and Mace to the manor, bringing them before the Terileptil leader. The Doctor offers to take it home. It refuses. It is a fugitive. [4]

Adric grows frustrated and leaves the TARDIS to look for the Doctor. He is grabbed by some villagers.

The Terileptil places a control bracelet on Mace and locks the Doctor in the small room. Tegan and Mace carry boxes of phials outside to where the miller is waiting. [5]

The Terileptil leader finds and destroys the Doctor’s sonic screwdriver. The alien tells him it will rid the Earth of ‘primitives’ with rats carrying fleas with a genetically re-engineered infection. The Terileptil leaves. Mace levels his gun at the Doctor as Tegan reaches to open a rat cage... [6]







## PART FOUR

The Doctor discharges a power pack, making Mace drop his gun. He then removes the power packs from Tegan and Mace's control bracelets.

Outside, the Terileptil orders the android to search for the TARDIS. It then takes the reins of the miller's cart and drives away. [1]

In the TARDIS, Nyssa finishes preparing the sonic booster and checks it works.

The Doctor opens the hidden entrance to the control room. The miller has been left there on guard, but Mace overpowers him [2] and the Doctor removes the power pack from his bracelet.

The villagers holding Adric are surprised by the android and run off. [3] Adric then follows the android to the TARDIS.

The Doctor removes the control panel, ending the remote control of the villagers.

Nyssa sees Adric approaching the TARDIS and opens the door. The android

forces its way in – but Nyssa uses the sonic booster to destroy it. [4] Adric pilots the TARDIS to materialise inside the manor.

Meanwhile, the Terileptil arrives in a street in London.

The Doctor uses the TARDIS to scan London and locates the Terileptil base by its electrical emission. The TARDIS lands outside a bakery and the Doctor and his friends go inside.

In the bakery back room, the three Terileptils hear them entering. Two Terileptils hide while their leader welcomes the Doctor and Mace. [5] Then the two hiding Terileptils attack; the Doctor drops his burning torch, which sets fire to some straw. Adric, Nyssa and Tegan rush in to help – and the Doctor realises one of the Terileptil's dropped guns is about to explode. They rush outside as the bakery bursts into flames.

The Doctor, Adric, Nyssa and Tegan say farewell to Mace, and depart in the TARDIS – leaving Pudding Lane to burn... [6]



# Pre-production

**W**riter Eric A Saward was approached in spring 1980 by Christopher H Bidmead, *Doctor Who*'s new script editor, and asked to submit a three- or four-page storyline for the series; this invitation came after Bidmead, ringing around in his quest for new writers, had called a friend who had script-edited several radio thrillers written by Saward. Never having written for television before, and unfamiliar with the regular characters on *Doctor Who*, Saward turned to an ambition he had always harboured – to make a film about life in medieval England. The precise setting was inspired

by academic studies which a former girlfriend, Paula, had undertaken into the Great Fire of London of 1666 (and, more specifically, the new architecture of the subsequently rebuilt capital). Paula had remarked that the black rat responsible for the Great Plague of the previous months became virtually extinct after the blaze; Saward judged that an imaginative explanation for this phenomenon, and a study of the social conditions of the age, would make a good backdrop for a 'traditional' *Doctor Who* serial.

Saward had gained his first radio credit with *The Fall and Fall of David Moore* on Radio 4's *Afternoon Theatre* in September 1972, after which he had written a great

**Below:**

The Doctor confronts the Terileptil leader.







deal for German radio. Drawing upon his memories of early 1970s *Doctor Who*, Saward concocted a storyline set at the time of the Great Fire involving not only an archetypal *Doctor Who* monster but also Richard Mace, an actor-manager character who had been the central figure in several of his radio plays. Eric Saward wrote several radio scripts about his Victorian actor, detective, drunk and master of disguise Richard Mace. The first, *The Assassin: Or How Michael Agate Alias Richard Mace Became Involved in the Death of Sir Edward Stockley and Lived to Tell the Tale* was submitted in June 1973. A revised version, *The Assassin*, was delivered in August 1973 and was broadcast on Radio 4's *Afternoon Theatre* on Saturday 1 June 1974. This concerned a link between an assassin and the Jack the Ripper murders of the 1880s; Richard Mace (played by Geoffrey Matthews) and his man Roundtree assisted Inspector Maitland and Sergeant Bound of the London Police. The second was *Pegasus*, submitted as a synopsis in February 1974 and transmitted Wednesday 28 May 1975, in which Mace again helped Maitland and Bound, this time with the case of an attempt by arch-villain Professor Kaspar Gutman to capture a new airship. Saward's next two plays, *The Arch Villain* (submitted as a synopsis in June 1975) and *The Professor* (submitted December 1975) were not produced. The next,

*The Nemesis Machine*, was delivered in January 1976 and transmitted Friday 13 August 1976; here, Mace again battled Gutman in a fog-bound London, this time with Gutman attempting to steal a new X-ray machine.

Saward wrote his *Doctor Who* storyline in March 1980, and submitted it under a title which he himself admitted was absurd, *The Invasion of the Plague Men*. *Doctor Who*'s new producer, John Nathan-Turner, had reservations about the synopsis, which reminded him strongly of the Victorian-London-bound *The Talons of Weng-Chiang* [1977 – see Volume 26]. However, Bidmead was keen on it and felt it worthy of development.

## The Great Fire of London

Saward's storyline sat on the shelf for some time as Nathan-Turner and Bidmead battled to get scripts lined up for the 1980/1 series. That summer, Saward tuned into repeats of *Destiny of the Daleks* [1979 – see Volume 30] and *City of Death* [1979 – see Volume 31] in order to refamiliarise himself with the series (he would view other, older episodes later). Understanding that the outline had not found favour with the producer, Saward offered to develop a new story idea from scratch. However, Bidmead told him to develop his original idea about the plague. When Saward asked what the concerns had been with his proposal, Bidmead explained that Nathan-Turner was wary about including the semi-serious character of Mace, partly because it could be perceived as the humorous excesses injected by the show's

## Pre-production

### Connections: Up for the chop

▶ Part Two of the story ends with the Doctor saying in response to the threat of imminent decapitation, "Not again!" – a reference to a similar cliffhanger used to close Part Three of *Four to Doomsday* [1982 – see Volume 34], the second Fifth Doctor serial to be broadcast.



### Left:

The TARDIS brings the Doctor and his friends to seventeenth-century England.



## Connections: Finding home

► Nyssa refers to Adric's homing device which guides the user back to the TARDIS. Adric was given the homing device by Romana in *Full Circle* [1980 - see Volume 32], but appears to lose it during this story.



**Right:**  
The Terileptil's android is disguised as Death.

previous production team, but also because the BBC head of drama apparently had an aversion to actor characters in drama series.

On Wednesday 17 September, Bidmead commissioned Saward to write a scene breakdown of his original outline, now referred to as *The Plague Rats*, with a deadline of Wednesday 1 October. Saward found

writing the outline to be a difficult task due to changes among the series' regular characters. New companions were planned, of whom Adric had been in use for several months while Tegan had only just been cast; within weeks, Nyssa would also join the line-up, but the length of time which the characters would remain on the show was undefined. Furthermore, Saward was aware that lead actor Tom Baker was to leave the series and that a younger man was being considered to replace him.

Saward delivered his breakdown on 1 October, and on Thursday 20 November Bidmead formally commissioned him for a set of four scripts under the title *The Visitation*.

As he worked on the scripts, Saward kept in mind the sort of adventure programmes he had enjoyed watching in his teens. The inclusion of Richard Mace also helped; the character's thespian background allowed the use of rich language. Carefully constructed to only hint at the spread of the Great Plague, Eric Saward's scripts for *The Visitation* obscured the fact that the narrative would eventually lead to the Great Fire of London (something which the Doctor claimed he had been accused of starting in the Fourth Doctor adventure *Pyramids of Mars* [1975 - see Volume 24]). Although the first scenes in Part One were



set in early August, as specified in the script, the remaining events covered the period leading up to the start of the fire on Sunday 2 September 1666. The flames were fanned by a strong wind, and spread via the tinder-dry houses of the adjoining streets, all of which had baked in the summer heat. The inferno gripped the city for four days; on Thursday 6, the winds slackened and the blaze was brought under control. Much of the City of London had by this time been destroyed, including the original St Paul's Cathedral.

In December, Bidmead informed Saward that he was leaving *Doctor Who*, and suggested that Saward should apply for his job. Saward acted upon the recommendation - only to hear that the post had already been filled by Antony Root, who was on attachment from the BBC's Drama Script Unit. What Saward did not realise when he delivered his scripts to Root in January 1981 was that this was only a three-month secondment, following which Root would be moving on.

In conversations with Root, Saward was asked to tighten up the scripts, which were intended for use later in the 1982 series. In particular, the character of Tegan, the Doctor's new Australian companion, was emerging prominently, and needed to be more 'bolshie'. Likewise, the character of the Fifth Doctor was still under discussion, and needed refining. One directive given



to Saward by Nathan-Turner was to 'write out' the Doctor's sonic screwdriver, a seemingly all-purpose device which – like K9 – had got the Doctor out of many tight spots since its introduction in *Fury from the Deep* [1968 – see Volume 12]. Nathan-Turner wanted a greater emphasis on the Doctor using his own ingenuity to escape various predicaments. Saward was happy to do this as he disliked the device anyway.

Impressed with Saward's handling of the scripts, Root also recommended him as his replacement to Nathan-Turner. In March, the producer telephoned Saward to say that Root was about to move onto police drama *Juliet Bravo* and would not be returning to *Doctor Who* for three months – if at all. Surprised by the call, Saward accepted the offered three-month trial period as script editor.

Saward joined the production team during April, inheriting several scripts commissioned by his predecessors. By now, *The Visitation* had been brought forward in the production schedule due to the loss of *Project Zeta Sigma*, the serial originally planned to introduce Peter Davison's Doctor. Departing *Doctor Who* at this point was Barry Letts, the show's executive producer for the previous year; Letts, who had produced *Doctor Who* from

1970 to 1975, had been appointed to guide Nathan-Turner, then new to producership, but had found his role increasingly diminished. Although he commented on the first two Davison stories to go before the camera, he received no credit on the finished programmes.

The script for Part One of *The Visitation* set the scene: 'We are in 17th century England. The room is furnished as for a moderately well off country squire.' The Squire was named as John, and his daughter Emily (renamed Elizabeth close to production) looks out at the night sky 'as seen from the northern hemisphere on Earth around the early part of August'. The family was to be playing the game of Nine Men's Morris.

## The Terileptils

**T**he monsters of the piece, the Terileptils, drew their name from the description 'territorial reptile'. Saward intended that the main Terileptil should not be revealed until well into Part Two; it was to be only partly illuminated in candlelight on the manor house stairs and, in the 'crashed escape pod' film sequence, shot so that the audience 'hear, but cannot see, a Terileptil gasping for breath as he lumbers about in the undergrowth'. Saward described the aliens as being 'about seven foot tall, powerfully built' with 'a life expectancy of about 350 years'; the scripts indicated that the leader 'speaks with a voice not unlike a hissing wheeze'. In Part Three, a second Terileptil was to appear on a screen to hear its leader's report, where it 'lets out a loud hissing-roar of pleasure'. The leader told the Doctor that the 'carbuncle-

### Left:

Tegan is under the influence of the Terileptil leader.

### Connections: Outbreak

➤ The Great Plague of 1665-6 was the last major epidemic of bubonic plague in Britain. Plague epidemics had occurred intermittently throughout Europe for 400 years.





## THE VISITATION

► STORY 119

like growths' on its face were contracted in the tinclavic mines on Raaga. As the leader perished in Part Four, the intense heat 'has caused parts of his face to swell up like bubbles. As they burst liquid comes out.'

The Terileptil Android, described as having a steel fist, was 'huge, magnificent, powerful – a machine to marvel at. Its appearance is beautiful and it moves gracefully.' The Android used a 'stun ray' on the Doctor's party in the cellar; often seen dressed as a Death figure, it had a scythe in hand when seen at the miller's barn in Part Three, where 'the android's image as the Great Reaper is complete'.

Saward's script was written so that the audience would hear Mace before seeing him; the actor-highwayman was introduced with the stage direction 'the plummy voice of Richard Mace is heard', after which the Doctor and his companions 'see the portly figure of Richard Mace lounging on the limb of a tree, gun in hand'.

The script emphasised the fact that the Terileptil leader's laboratory had been specially constructed (hence the building noises indicated by Saward in the montage shots showing the manor house at the start of Part One): 'To create a gas-tight unit,

the lab has been hollowed out underground along-side the cellar.' Concerning the Terileptil technology, the script for Part Two also included a special note: 'The function of the "Control" bracelet is to control the conscious mind of the wearer. His speech, movements, intelligence and skills are unaffected.'

In Part Four, Saward specified that the cart should stand before Thomas

### Right:

Wandering actor Richard Mace joins the Doctor's party.



Farriner's bakery. The TARDIS scanner displayed 'an aerial view of a section of Pre-Great Fire London (this need be little more than a line drawing)... the section of London showing Southwark, London Bridge and the Thames... on the North side of the Thames, alongside London Bridge'. The Doctor was scripted to hum the traditional nursery rhyme *London's Burning* in the closing scenes.

Peter Davison was very excited by the script for the serial; he liked Eric Saward's writing, and the idea of tinkering with history.

### Connections: Quick recovery

► Adric hurts his leg after stumbling over a tree root, but his wound heals very quickly. He explains to Tegan that because he is Alzarian, he recovers far faster than humans – a reference back to his

first story, *Full Circle* [1980 – see Volume 32].



### A bigger budget

**P**eter Moffatt, an old associate of John Nathan-Turner, who had brought *State of Decay* [1980 – see Volume 33] in on time and to budget the previous summer, was assigned to direct *The Visitation*. The budget was slightly larger than usual, since the studio-bound *Four to Doomsday* [1982 – see Volume 34] had been relatively inexpensive to produce.

*The Visitation* was to be the first *Doctor Who* story for its four main designers: Ken





Starkey on sets, Odile Dicks-Mireaux on costume, Carolyn Perry on make-up and Peter Wragg on visual effects. Perry, who had worked mainly on light entertainment programmes such as *The Marti Caine Show*, had been an assistant on *Genesis of the Daleks* [1975 – see Volume 23]. Wragg had joined the BBC in 1976 as an assistant after serving an apprenticeship with Century 21 Productions.

The main guest star for the serial was Michael Robbins, suggested to Nathan-Turner by Moffatt. Robbins was best known for his television work in sitcoms such as *On the Buses* and *How's Your Father?* but he had also appeared in films such as *The Pink Panther Strikes Again* and undertaken much stage work, including a tribute show to BBC producer Martin Lisemore which Nathan-Turner had co-produced in June 1977. Nathan-Turner was initially reluctant to cast Robbins, but was won over by the persuasiveness of Moffatt. Reportedly, Saward was unhappy when Robbins altered some of Mace's dialogue during rehearsals. The next lead part was that of the Terileptil leader; this went to Michael Melia, an actor known

for tough-guy roles and who had worked with Moffatt on *Shame*, an episode of the LWT police series *The Gentle Touch* the previous year.

Dicks-Mireaux researched the period costumes at the Museum of English Rural Life at Reading University; for the most part, outfits were hired from Bermans and Nathans and the National Theatre. For the Android, Dicks-Mireaux recalled an idea contained in Saward's script – that the Terileptils were lovers of beauty – and made it look like a sculpture, inspired by Buddhist art and paintings of an Indian prince; other sources of inspiration came from suits of armour and 1930s references. The costume also incorporated cricketing gloves, ski boots and mock-precious stones.

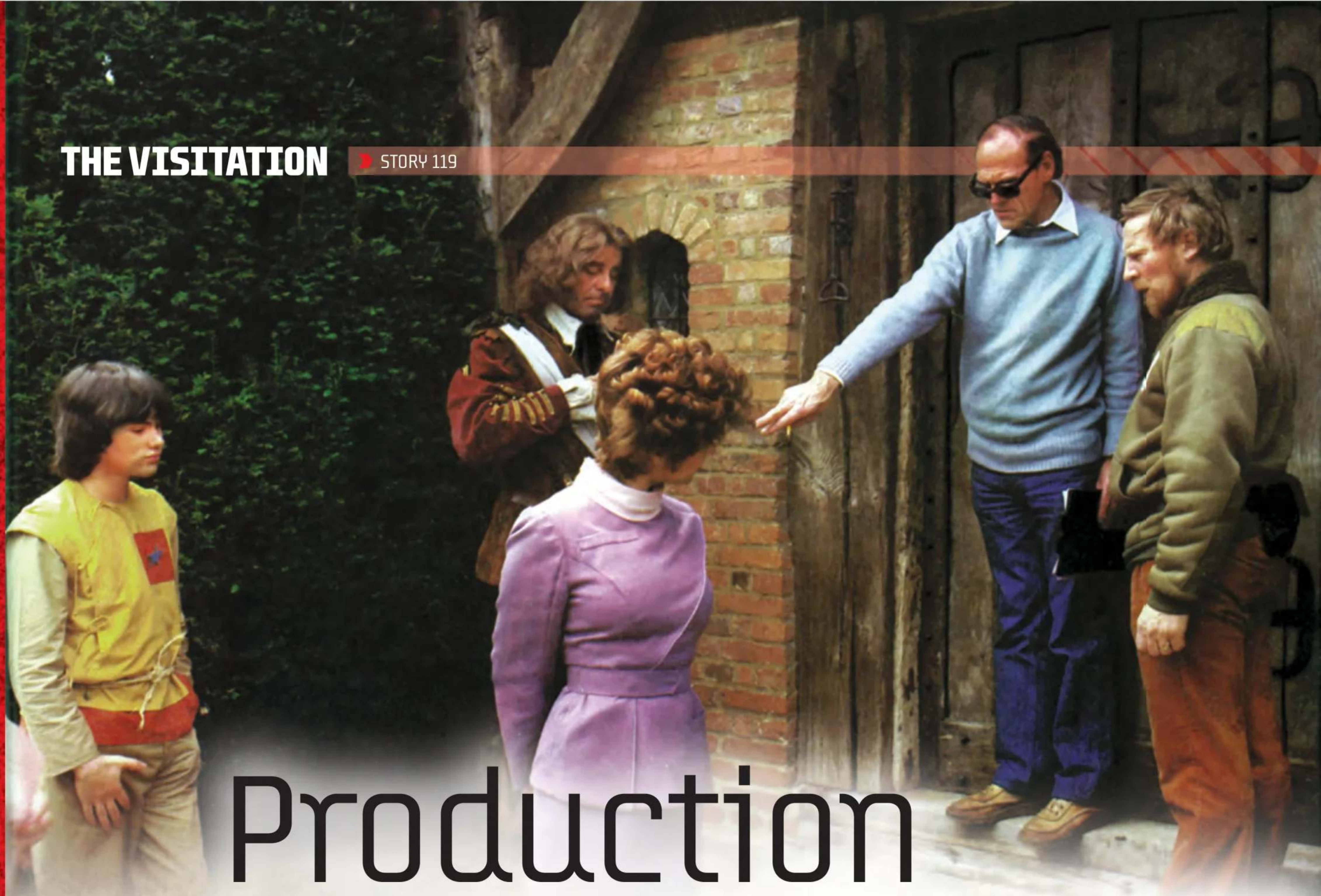
Props builder Richard Gregory of Imagineering, a company based at Witney near Oxford, spent a lot of time creating the Terileptils, one of the most expensive elements of the production. Imagineering, who had previously worked on *Four to Doomsday*, produced three bodies and two rubber heads, while the third head – that of the leader – was a radio-controlled item, complete with moving lips and gills, designed and operated by Peter Wragg. The bodies were designed by Odile Dicks-Mireaux who based her design on tropical fish; these were realised as latex bodies of leggings and sleeves with a fibreglass chest shell fitting over the main torso. The Terileptil heads were created by visual effects assistant Peter Litten. Inside the mask, Michael Melia was to have his eyes and mouth blackened by make-up so that they would not appear; the sweat from inside the costume would be such that this make-up would run all the way down to his socks. ■

### Connections: Bottoms up!

► Mace makes reference to "a bottle of sack". This was an old name by which dry white wine imported from Spain and the Canary Islands was known.







**Above:** Peter Moffatt directs the action on location.

# Production

**P**roduction began on *The Visitation* with filming on 16mm film on Stage 2 at BBC Television Film Studios at Ealing from 9.30am to 5.30pm on Friday 1 May 1981. The four regular cast members of Peter Davison, Matthew Waterhouse, Janet Fielding and Sarah Sutton were all required, along with Robbins and Melia. The first scenes scheduled were those in the street outside the London bakery in Part Four. Starkey's street set was only of the ground floor of the buildings, and a glass painting was used to add upper storeys and skyline to shots of the Terileptil leader arriving on his horse and cart. Scenes where the Doctor's party ventured inside the bakery's oven room were also filmed. In the afternoon, insert shots of the leader's gun exploding and the ensuing blaze were filmed under carefully controlled conditions, due to the use of gas-jet fires and falling 'debris'. The

final scene was the closing sequence, where a burning street sign gave the location as Pudding Lane. The following day, Davison took part in a radio interview on Radio 4's *Sport on Four* where he discussed his approach to his new role.

Location filming recommenced on Tuesday 5 at Black Park, a wooded area near Iver behind Pinewood Studios; for years the location used for many horror movies made by Hammer Films, it had also stood in for the surface of Alzarius in *Full Circle* the previous year. Work was scheduled for 9am to 5.30pm most location days. The regular cast and Robbins were required, along with Richard Hampton and Neil West as the principal Villager and the Poacher respectively, plus several extras. Hampton was an old associate of Moffatt's who had directed him in *Floating Man*, an episode of the Yorkshire 1969 anthology *The Root of All Evil?*; he arrived on location with a cut to his head which healed over



the coming weeks of production and so needed to be recreated with make-up to maintain continuity. Shooting started with the establishing shots of the crashed Terileptil escape pod, achieved via another glass painting placed in front of a vista of one of the open areas of the pine forest. Day-for-night shooting, where a dark filter was placed over the camera lens, was employed in various sequences throughout the serial. In the afternoon, several Part Two scenes showing the Doctor, Nyssa and Mace being cornered by the Terileptil-controlled villagers were filmed. The villagers' 'control bracelets' were battery-powered props built by Peter Wragg.

### Davison's photoshoot

**W**atching the previous day's rushes *en route* to the Wednesday shoot, Nathan-Turner had noted that the face of one character was obscured by a shadow at one point, and requested a reshoot from Moffatt. Overhead noise from aircraft on a flight path to and from Heathrow airport disrupted work, and the crew fell slightly behind schedule.

The cast was now joined by Dutch actor Peter van Dissel, who played the Android, and by stunt arrangers Alan Chuntz and Stuart Fell, both of whom had many years' experience on *Doctor Who*. The weather was poor as shooting of Part Two scenes set in the woods commenced; these included shots of the controlled villagers being summoned, and necessitating the presence of a live rabbit to be captured by the Poacher. Part Four scenes showing the Android, then Adric's capture and escape from the villagers, followed. The fight between the TARDIS crew and the villagers in Part One was shot in the afternoon. The melee was arranged by Fell; with

Mace's pistols firing blanks. During filming, Nathan-Turner intervened to request another reshoot; at one point Davison had inadvertently trodden on the body of one of his felled assailants.

Having fallen behind on the Wednesday, on Thursday 7 Moffatt's crew was blessed by a Heathrow air traffic controllers' strike, meaning there was little disturbance from planes passing overhead; progress was consequently far swifter than expected and much lost time was made up. Further woodland scenes were filmed, including all those outside the TARDIS, where a photocall for Davison and his co-stars was arranged. It was from this photoshoot that Davison's official publicity shot as the Doctor was taken, and was later made available as a postcard later in the year.

Part One and Three scenes were shot in the morning; in the afternoon, the small-scale scuffles between the villagers and the Android in Parts Three and Four were supervised by Fell. A number of shots to be seen via the TARDIS scanner were also filmed on this day.

The final location day, Friday 8, was devoted to the scenes at Squire John's home filmed from 9.15am to 5.30pm. The venue was the Tithe Barn at Hurley near Maidenhead; located by production manager Roselyn Parker, this was an Elizabethan manor house with a lych gate located at the end of a cul-de-sac, eliminating problems with traffic noise (although the crew was still plagued by extraneous sound from lawnmowers, helicopters and aircraft). The building had been refurbished by a wealthy stockbroker, who at the time was having a nuclear shelter built in his garden. Starkey's team

### Connections: Stepping up

► Adric is seen sitting on a set of wooden library steps in the TARDIS. These steps had previously been seen, also in the TARDIS, in *Logopolis* [1981 - see Volume 33].





## Connections: Robot of death

► The Terileptil android adopts the guise of the Grim Reaper, wearing a cloak and wielding a scythe. This image of

Death dates back to the early fifteenth century.



had to remove an electric lamp on the house exterior and conceal a burglar alarm beneath ivy.

Morning filming included, among others, establishing shots of the manor house for Part One, and the arrival of the Doctor's party, where they see the Miller departing on his horse and cart. The Miller's horse and donkey

were both provided by the animal hire firm, Goody's.

In the afternoon, the action moved to the side gate for the Part Two sequence where the Doctor, Nyssa and Mace departed, following which various scenes showing the cart being loaded in Part One, Three and Four were filmed at the rear of the property. The sunny afternoon's work ended with a day-for-night shot showing the Terileptil driving the cart to London. By this time, a jovial local policeman had turned up to ask if he could have his box back – a quip the film crew found scarcely original – and the cast was plagued by schoolchildren for autographs at 4pm, although the children only really recognised Waterhouse.

Filming on Friday 8 was covered by both photographer Richard Farley for the book *Doctor Who: The Making of a Television Series* and a reporter from the local newspaper, the *Maidenhead Observer*. Farley also attended one rehearsal session and was present for the studio recordings. Also on Friday 8, Saward rewrote the opening TARDIS scenes between Tegan and Nyssa. Having familiarised himself with Christopher Bailey's scripts for *Kinda* [1982 – see Volume 34] (the serial which would precede *The Visitation* on broadcast, but which had not yet entered production), Saward included references to events on

Deva Loka, Tegan's possession by the Mara and how Nyssa had been asleep in the 'delta-wave augmentor'. The opening TARDIS scenes continued a narrative thread established in *Four to Doomsday* – attempting to get Tegan back to Heathrow in 1981.

On Saturday 9 May, Paul Donovan of the *Daily Mail* covered *Doctor Who* in his *TVMail* column. While in Montreux, BBC1's new controller Alan Hart had revealed that *Doctor Who* might move from its traditional Saturday evening slot. The article speculated that the series could become a twice-weekly show like *Angels* or *Triangle*.

Rehearsals for studio recordings began on Monday 11 in Room 201 at the BBC's Acton Rehearsal Rooms. Playing the headman was Eric Dodson, an old friend of Peter Moffatt's from their days acting together on stage; Moffatt had directed Dodson in 1971 on the acclaimed historical series *The Shadow of the Tower*.

Davison particularly liked the scripts, thinking the story well-plotted; he was glad to see the sonic screwdriver destroyed, believing the Doctor should carry lots of odd everyday objects about him to use in different situations. He was also pleased to be working with Moffatt once more, with whom he'd worked on *All Creatures Great and Small*. Delighted by a historical narrative, Sarah Sutton enjoyed working

## Right:

The Terileptil's android receives its instructions.







with Moffatt who she felt was “old school” in his approach to directing, while Matthew Waterhouse was pleased to be reunited by the director of his first serial *State of Decay* from the previous year. Waterhouse was also pleased by the scripts for the story.

## Horse and cart

**R**ecording began in Studio 3 at Television Centre on Wednesday 20 May. The first day comprised an evening session between 7.30pm and 10pm. Work began on the stable set and adjoining harness room for scenes in Parts Two and Three. The carthorse and a mule were brought into studio, along with some caged rats; the set was very cramped, and left little room for Davison and Robbins to move as the horse and cart departed. During the beheading sequence which closed Part Two, Robbins was forced to the floor a little too strongly, inflaming his housemaid’s knee and requiring a nurse to be called. For the harness room scenes in Part Three, part of the wall was constructed to shatter as the Android forcibly entered the room. Voice recordings in which the villagers reported to the Leader were made. The Part Two scenes in the escape pod were recorded next, with special effects inserts including shots of arrows being fired into the capsule and the detonation of a flash charge attached to the secondary exit. The suggestion that the Android was able to control people

with hypnotism was a detail added during rehearsal and was not present in the scripts. Peter Moffatt felt it addressed his concern as to why the Android’s prisoners didn’t ever attempt to escape.

In addition to the evening session, afternoon recording on the second studio day, Thursday 21, was scheduled for between 2.30pm and 5.15pm. Taping began on the composite sets of the TARDIS console room, corridor and girls’ bedroom for the opening scenes of Part One; the bedroom shared by Nyssa and Tegan was a variation on the one used by Romana in the 1980/1 series, and was dressed with props including Tegan’s hat, Nyssa’s coat (although apparently lost during the course of Davison’s new début story *Castrovalva* [1982 – see Volume 34], which had yet to enter production) and her original skirt. As usual, a Colour Separation Overlay (CSO) screen allowed images of the woods shot on location to be placed into the TARDIS scanner. During camera rehearsals, Davison discovered that one of the console controls was loose, and used this during his “fly off the handle” speech; the console had undergone some minor refurbishment since its last use.

A number of brief bakery back room scenes for Parts Three and Four, intercut with prefilmed inserts, were recorded next. No flames were lit during recording; the fire effect was achieved via clever lighting. Cameras then moved back to the composite TARDIS sets to record the scenes for Parts Three and Four in sequence. The wooden stand used by Nyssa had featured in *The Keeper of Traken* [1981 – see Volume 33]. A number of effects were required for the destruction of the Android in

### Left:

Nyssa and Adric discuss their predicament in the TARDIS.

## Connections: Good night

► The Squire requests his “posset”. This was a drink taken before going to bed and was made of hot milk with alcohol and spices, and sometimes a raw egg. It was believed to cure colds and encourage a good night’s sleep.





## Connections: London's burning

► The Great Fire of London began on Sunday 2 September 1666, just a few minutes after midnight. It started in a downstairs room at Thomas Farriner's bakery on Pudding Lane, on the north bank side of the Thames, near London Bridge. The Doctor can be heard humming the traditional song

*London's Burning*  
at the close of  
the story.



Part Four. Flash charges were attached to the power cable and door, and props were vibrated while the generator was in action. A dummy Android was blown up in the studio; a fire extinguisher housed in a drainpipe was used on screen to dampen the blazing form. The final set used that evening was the barn, where Mace was living in Part One; a glass painting established the roof of the two-level set.

Rehearsals for the second studio session began on Saturday 23. Nathan-Turner had been unhappy with the dialogue in Part One's

opening TARDIS scene, and on Friday 29 a new opening scene between the Doctor, Nyssa and Adric was written (including various references to *Kinda*, such as Adric's wounding of Aris from inside the TSS). Also rewritten were several of Part One's manor scenes (Nyssa and the Doctor entering via the window, Nyssa feeling nervous in the back hall and Nyssa admitting Mace, Tegan and Adric into the main hall). Only one day's recording involved the people at the manor house; the cast included John Savident (who featured in the sitcom *Father Charlie*) as the Squire and Anthony Calf as Charles. John Baker, playing Ralph, had previously been a Time Lord in *Colony in Space* [1971 – see Volume 17]. Valerie Fyfer – playing Elizabeth – had worked with Peter Moffatt in 1979, playing Olivia in the BBC1 historical serial *Doom Castle*.

During the rehearsals, there was a lot of joking between Peter Davison and Michael Melia... and it was a shock for the lead actor to see Melia now in



full Terileptil garb again and giving a chilling performance.

The second studio session began with an evening recording in TC6 on Wednesday 3 June. All the scenes in the manor house (which consisted of a main hall, front hall, back hall and cellar stairs) featuring the Squire and were recorded first. Point-of-view shots concealed the Terileptil, flash charges were detonated to simulate the impact of the energy weapons and another glass shot was used during Elizabeth's appearance in the opening scene. The Part Two scene in which Tegan and Adric attempted to escape was recorded next, followed by the remaining Parts One and Two hall scenes in sequence.

## Action in the manor house

**A**fternoon and evening recording on Thursday 4 saw a continuation of the action in the manor house halls for Part Four, including the materialisation of the TARDIS in a locked-off camera shot. Scenes on the cellar stairs and back stairs bridging Parts One and Two were then recorded, with a locked-off CSO shot used to achieve the effect of the Doctor's appearance through an apparently solid wall. Recording then continued largely in sequence, for the passageway and cellar





sequences early in Part Two. After this, scenes in the laboratory were recorded for Parts Two and Three; another locked-off shot was lined up for the scene in which the cellar wall vanished, revealing the laboratory. A monochrome monitor showed pre-recorded Sony U-matic inserts of the Doctor's party in the hall, film of the trio leaving the grounds and the other two Terileptils recorded in the first studio. Further scenes were taped in the room where Tegan and Adric were held and the corridor outside, plus the laboratory for Part Two; the final scene that evening was the first Part Three lab sequence.

The final studio day, Friday 5, spanned the afternoon and evening. The outstanding scenes for Parts Three and Four were recorded more-or-less in sequence, although a number of scenes in Part Four were scheduled around whether or not the wall between the laboratory

and cellar was in place. A plastic version of the sonic screwdriver burned up on cue when fired upon by the Terileptil in Part Three. For the scene where the miller was overpowered, Fielding changed her scripted surprise greeting of "hello" to the more Australian "g'day!". With the main action completed, a number of cutaway inserts were recorded, including: all the instances of electrical discharges from power-packs (the Doctor's demonstration to Mace in Part Two, for example), achieved by means of a superimposed spark generator; five seconds' stock 16mm film of fireworks to represent the arrival of the escape pod in Part One; the map of London seen on the TARDIS scanner (which was drawn in 1653); and the melting of the Terileptil leader's head (Swarfega was used as the latex dummy melted, and a balloon swelled up from beneath the burning skull). The final sequence recorded was the new opening scene in the TARDIS console room. Robbins undertook a lot of charity work and persuaded Waterhouse along with Sarah Sutton and Anthony Ainley (who played the Master on a semi-regular basis) to make public appearances to raise money for Down syndrome research.

With this session completed, production on *Doctor Who* was stood down for a few weeks, allowing Davison to record the second season of his BBC sitcom *Sink or Swim*. ■

**Left:** Preparing at the BBC's Acton Rehearsal Rooms.

## PRODUCTION

**Fri 1 May 81** Ealing Studios Stage 2: London Street; Oven Room; Back Room

**Tue 5 May 81** Black Park Country Park, Iver [Woods with Pod]

**Wed 6 - Thu 7 May 81** Black Park [Woods; Woods with TARDIS]

**Fri 8 May 81** Tithe Barn, Hurley [Manor];

Monk's Barn, Hurley [Road]

**Wed 20 May 81** Television Centre Studio 3: Stable; Harness Room; Escape Pod

**Thu 21 May 81** Television Centre Studio 3: TARDIS Girls' Room; TARDIS Corridor & Console Room; Bakery Back Room; Barn

**Wed 3 Jun 81** Television Centre Studio 3: Hall Window; Main Hall; Front

Hall; Cellar Stairs; Back Hall; Corridor

**Thu 4 Jun 81** Television Centre Studio 3: Back, Front and Main Halls; Cellar Steps; Back Stairs; Passage Way; Cellar; Laboratory; Room; Corridor

**Fri 5 Jun 81** Television Centre Studio 3: Laboratory; Cellar; Room; TARDIS Console Room



# Post-production

**A** number of electronic effects were added at the gallery-only session a few days later: the escape pod seen by Elizabeth was a video effect; the Terileptil's gun fired a green ray to kill Ralph and destroy the sonic screwdriver; a blue cone appeared as the rats were infected with the plague in Part Three; a purple ray was fired by the Android in Parts Two and Four; a white line swept the map of London on the TARDIS screen in Part Four; and a Quantel 5000 frame store was used to show the effects of Nyssa's vibration generator in Parts Three and Four.

## Below:

Horsemanship is one of the Terileptil leader's many skills.

In editing, there were barely any cuts made at all. Part Two opened with a different set of shots in its reprise to those which had closed Part One, and two minor

trims were made to it. In the first, the Doctor asked Mace to help rescue Tegan and Adric, pointing out that if it had not been for Adric they would not have escaped; Mace agreed, but "returning to the cellar would be nothing more than a futile gesture". A short scene showing Adric and Tegan trying to escape via the front door, which was now locked, was also removed; in this, Tegan suggested using the window by which Nyssa and the Doctor entered. A small trim to Part Three was of Nyssa complaining that she hoped Tegan appreciated her effort as she dragged equipment about the TARDIS.

## Paddy Kingsland's score

**A**s usual, the sound effects for the story were to be created by Dick Mills of the BBC Radiophonic Workshop. The incidental score for the serial was composed by Paddy Kingsland, who had just left the BBC Radiophonic Workshop after 10 years; he had worked on four serials for the 1980/1 series. Kingsland and Mills were both allocated to the serial in May 1981. Because of the historical setting, Kingsland had shifted to more conventional sounds in his electronic composition, evoking a period feel through simulations of flute, organ, harp and drum – contrasting these with a harsher electronic score for the alien Terileptils. Around 35 minutes' of music was recorded in total, with Kingsland reusing a theme which he had created for Tegan in *Logopolis* [1981 – see Volume 33]; however, the finished score was not entirely to Peter Moffatt's liking. ■





# Publicity

- ▶ Promotional material for *The Visitation* was issued by the BBC on Tuesday 17 November 1981; the selling points were emphasised as being the regulars, guest-star Michael Robbins and 'excellent new monsters/aliens – the Terileptils and their Android'.



**Left:**  
A life in the performing arts hasn't prepared Richard Mace for alien invasions.

# Broadcast



- ▶ While BBC1 transmitted *The Visitation* on Mondays and Tuesdays, BBC Cymru broadcast the serial on Monday and Wednesday evenings. The ratings were an improvement on both *Four to Doomsday* [1982 – see Volume 34] and *Kinda* [1982 – see Volume 34], with a million viewers joining the show during *The Visitation's* run.
- ▶ Monday night competition on ITV came from regional programmes followed by the holiday programme *Wish You Were Here*, while the Tuesday episodes were shown opposite the soap opera *Emmerdale Farm* in most ITV regions.
- ▶ The serial was also selected for repeats during August 1983. The repeats were generally run against regional news programmes on ITV or editions of the very popular Central soap opera

**Left:**  
The Doctor fails once again to return Tegan to Heathrow airport.



# THE VISITATION

STORY 119



Above:  
"Watch out for  
rats, Adric."

*Crossroads*. As expected, the viewing figures for a mid-summer repeat were comparatively low.

- ▶ *The Visitation* was sold abroad to ABC Australia in April 1982, airing from later that year; to achieve a G rating, shots of the fight with the Terileptils and the leader's head melting were removed from Part Four. New Zealand broadcast the serial from June 1983 with a repeat in October 1988, and the Netherlands transmitted the serial as *Het Bezoek* in October/November 1985. In North America, Lionheart syndicated *The Visitation* as a serial, and as a TV movie of one hour 29 minutes' duration.
- ▶ *The Visitation* was selected to represent the Peter Davison era at the Twenty Years of a Time Lord celebration in Longleat in April 1983.
- ▶ UK Gold broadcast *The Visitation* in episodic and compilation forms from July 1994.

## ORIGINAL TRANSMISSION<sup>1</sup>

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Part One</b>	Monday 15 February 1982	6.55pm-7.20pm	BBC1	24' 11"	9.1M (54th)	-
<b>Part Two</b>	Tuesday 16 February 1982	7.05pm-7.30pm	BBC1	24' 26"	9.3M (48th)	-
<b>Part Three</b>	Monday 22 February 1982	6.55pm-7.20pm	BBC1	24' 24"	9.9M (41st)	-
<b>Part Four</b>	Tuesday 23 February 1982	7.05pm-7.30pm	BBC1	23' 32"	10.1M (40th)	-

<sup>1</sup> Except BBC Cymru: 15 February, 17 February and 22 February 1982 (7.45pm-8.10 pm) and 24 February 1982 (8.10pm-8.35pm)

## REPEAT TRANSMISSION

<b>Part One</b>	Monday 15 August 1983	6.25pm-6.50pm	BBC1	24' 11"	4.3M (85th)	63
<b>Part Two</b>	Tuesday 16 August 1983	6.30pm-6.55pm	BBC1	24' 26"	4.6M (79th)	64
<b>Part Three</b>	Wednesday 17 August 1983	6.25pm-6.50pm	BBC1	24' 24"	3.6M (104th)	67
<b>Part Four</b>	Thursday 18 August 1983	6.25pm-6.50pm	BBC1	23' 32"	4.8M (75th)	61



# Merchandise

**E**ric Saward novelised the serial himself for Target Books under the title *Doctor Who and the Visitation*. Artist David McAllister produced a cover painting depicting the Doctor, the Death version of the Android and the Terileptil leader against a blazing backdrop.

Unfortunately Davison disliked the likeness of him, a view also held by John Nathan-Turner. As a result of this, WH Allen dropped the painting and substituted a publicity photograph of the Doctor outside the TARDIS; this set a new precedent where photographic montages would be used on the covers of the new Fifth Doctor books. The book was issued in both paperback and hardback in August 1982 and formed part of the *Second Doctor Who Gift Set* that autumn.

Latterly numbered book number 69, it was reissued as *Doctor Who – The Visitation* in February 1992, with a cover painting by Alister Pearson.

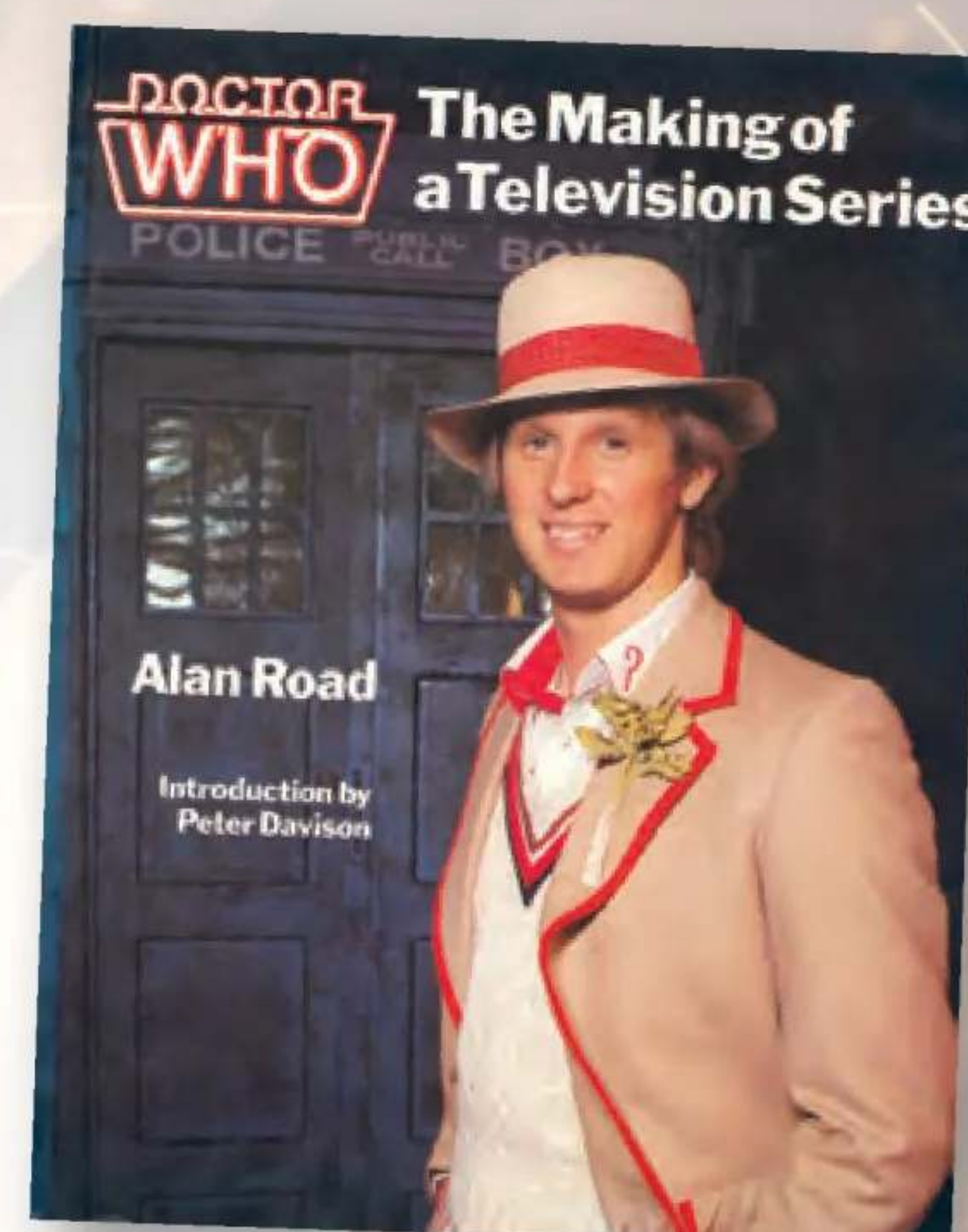
An audiobook of the novelisation, read by Matthew Waterhouse, was released by AudioGO in October 2012.

The novelisation *Doctor Who – The Visitation* was re-released by BBC Books in April 2016, with a cover by Chris Achilleos.

Production of *The Visitation* was covered in detail by Alan Road in his book *Doctor Who – The Making of a Television Series*; this was published in hardback by André Deutsch Ltd in July 1982 and in paperback by Puffin in 1983. Peter Davison wrote an introduction for the book, which contained many behind-the-scenes photographs.

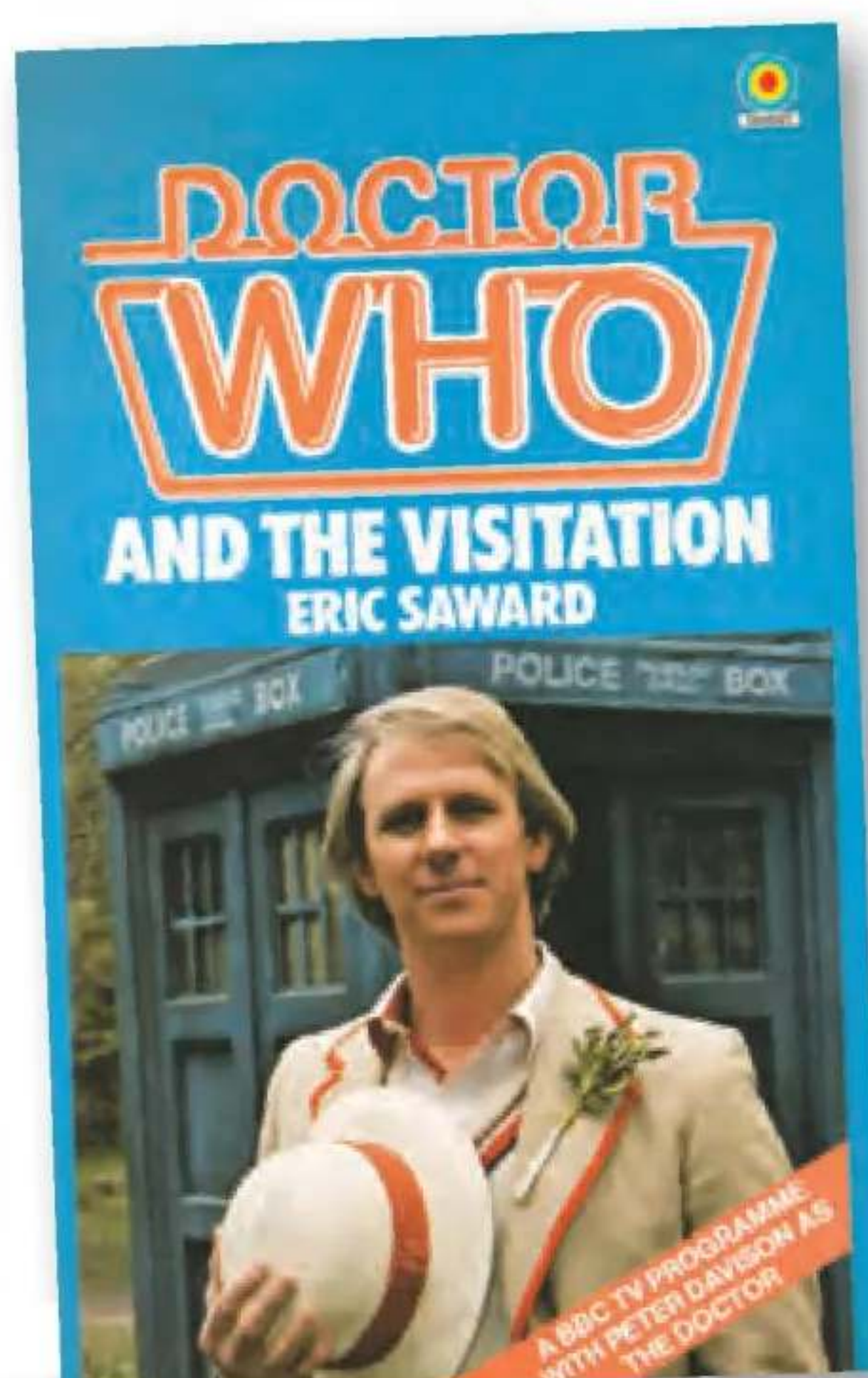
In July 1994, BBC Video issued *The Visitation* on video along with the subsequent story, *Black Orchid* [1982 – see page 34], as a double videotape pack; the cover was painted by Pete Wallbank. *The Visitation* was released on DVD by BBC Worldwide in January 2004. It came with the following extras:

- ▶ **Commentary** by Peter Davison, Janet Fielding, Sarah Sutton, Matthew Waterhouse, Peter Moffatt
- ▶ **Directing Who: Peter Moffatt**
- ▶ **Scoring The Visitation: Paddy Kingsland** – interview with composer Paddy Kingsland and Mark Ayres
- ▶ **Writing a Final Visitation** – featuring Eric Saward
- ▶ **The Visitation: Film Trims**
- ▶ **Music only track**
- ▶ **Production subtitles**
- ▶ **Picture gallery**
- ▶ **Easter egg:** continuity announcements



**Clockwise from above:**

Behind the scenes with Alan Road; video and original DVD covers; novelisation cover, and the unused illustration by David McAllister.





**Right:**

The Special Edition DVD cover.

The serial was also available with issue 42 of GE Fabbri's *Doctor Who – DVD Files* in August 2010. *The Visitation – Special Edition* two-disc DVD and Blu-ray set was released in May 2013. The special features, in addition to those included on the original DVD release, were:

- **Commentary** with Peter Davison, Janet Fielding, Sarah Sutton, Matthew Waterhouse and director Peter Moffatt
- **Grim Tales: Revisiting The Visitation** – brand-new 45-minute documentary. Former companion Mark Strickson takes Peter Davison, Janet Fielding and Sarah Sutton back to the original filming locations while other cast and crew discuss their memories of the story. Also features Eric Saward, Ken Starkey, Howard and Jennifer Leigh, Michael Melia, Carolyn Perry, Odile Dicks-Mireaux and Peter van Dissel

**Right:**

Eaglemoss' Terileptil figurine.

- **The Television Centre of the Universe: Part One** – Peter Davison, Mark Strickson and Janet Fielding return to BBC Television Centre and meet up with old friends and colleagues to reminisce on their time in the iconic building. Also features Neville Withers, Sue Hedden, Odile Dicks-Mireaux, Jane Ashford, Carolyn Perry, Joan Stribling and Richard Marson

**Far right:**

Waddingtons' Fifth Doctor jigsaw.

- **Dr Forever! The Apocalypse Element** – examining the world of *Doctor Who* on audio. Including interviews with Colin Baker, Russell T Davies, Mark Gatiss, Nicholas Briggs, Gary Russell, Paul Cornell, Lisa Bowerman, Rob Shearman, William Russell and many others



- **Film trims** – shots and sequences cut from the finished programme
- **Directing Who: Peter Moffatt** – Peter Moffatt
- **Writing a Final Visitation** – featuring Eric Saward
- **Scoring The Visitation: Paddy Kingsland** – interview with composer Paddy Kingsland and Mark Ayres
- **Subtitle production notes**
- **Radio Times listings** in Adobe PDF format
- **BBC Sales Sheet**

- **Picture gallery**
- **Coming soon trailer**
- **Isolated music score**
- **Easter egg** – continuity announcements
- **Digitally remastered picture and sound quality**

Metal models of Death, an Android, a Terileptil, Adric, Tegan, Nyssa and the Fifth Doctor from *The Visitation* were available from Harlequin Miniatures in 1998. A figurine of a Terileptil was issued with issue 42 the *Doctor Who Figurine Collection*, published by Eaglemoss in March 2015.

A shot of Peter Davison from *The Visitation* formed the basis of a jigsaw issued by Waddingtons in 1982. A Terileptil piece featured in an expansion set for the chess set issued by MBI Inc from 1992.

Postcards of the Fifth Doctor from *The Visitation* were issued by Larkfield Printing in 1981. ■





# Cast and credits

## CAST

**Peter Davison** ..... The Doctor  
with  
**Matthew Waterhouse** ..... Adric  
**Sarah Sutton** ..... Nyssa  
**Janet Fielding** ..... Tegan  
**Michael Robbins** ..... Richard Mace  
**Michael Melia** ..... Terileptil [2-4]<sup>1</sup>  
**Peter van Dissel** ..... Android  
**John Savident** ..... The Squire [1]<sup>2</sup>  
**Anthony Calf** ..... Charles [1]  
**John Baker** ..... Ralph [1]  
**Valerie Fyfer** ..... Elizabeth [1]  
**Richard Hampton** ..... Villager [1-3]  
**Eric Dodson** ..... Headman [3]  
**Neil West** ..... Poacher [2-3]  
**James Charlton** ..... Miller

<sup>1</sup> Billed as 'Terileptil Leader' in *Radio Times*

<sup>2</sup> Billed as 'Squire John' in *Radio Times*



## UNCREDITED

**Stuart Fell, Alan Chuntz** .....  
..... Stuntmen/Masked Villagers  
**Charles Adey-Grey, Keith Guest** .....  
..... Masked Villagers  
**Thomas Knox** ..... Woodcutter,  
**James Tye** ..... Farmhand  
**Jeff Wayne** ..... Scytheman/Masked Villager  
**Tom Gandl, Victor Croxford, Bill Whitehead**...  
..... Villagers  
**David Sumner, Michael Leader** ..... Terileptils  
**Don Paul** ..... Nightwatchman

## CREDITS

Written by Eric Saward  
Incidental Music: Paddy Kingsland  
Special Sound: Dick Mills  
Production Manager: Roselyn Parker  
Production Associate: Angela Smith  
Production Assistant: Julia Randall  
Assistant Floor Manager: Alison Symington  
Film Cameraman: Peter Chapman  
Film Sound: Stan Nightingale  
Film Editor: Ken Bilton  
Visual Effects Designer: Peter Wragg  
Video Effects: Dave Jervis  
Vision Mixer: Carol Johnson  
Technical Manager: Derek Martin  
Senior Cameraman: Alec Wheal  
Videotape Editor: Rod Waldron  
Studio Lighting: Henry Barber  
Studio Sound: Alan Machin  
Costume Designer: Odile Dicks-Mireaux  
Make-up Artist: Carolyn Perry  
Script Editor: Antony Root  
Title Sequence: Sid Sutton  
Designer: Ken Starkey  
Producer: John Nathan-Turner  
Director: Peter Moffatt  
BBC © 1981

**Left:**  
The Doctor  
explores.



# Profile

## ANTHONY ROOT

Script Editor

**A**ntony Howard Root was born 16 April 1954 in Cambridge. He attended the nearby King's College School before reading philosophy and English at Christ's College, Cambridge University. There he became president of the Amateur Dramatic Club and junior treasurer of the Footlights Society, devoted to comedy performance. His first TV credit came helping stage the 1974 Footlights Revue, broadcast on BBC2.

On graduating, he spent five years in theatre management and publicity, including a spell as press officer at the New End Theatre, Hampstead.

He took a holiday relief job as assistant floor manager on *Destiny of the Daleks* [1979 – see Volume 30], overseeing its second studio session. He quickly won a permanent BBC post and was an AFM on the third

**Below:**  
Antony Root  
worked  
on *Kinda*.



season of *Blake's 7* (1980) and WWII comedy drama *Private Schulz* (1981).

Joining the BBC Television drama script unit, he was enrolled on an internal script-editing course in late 1980, as part of which head of serials Graeme MacDonald sent Root on attachment as interim script editor on *Doctor Who*.

In 1998 Root recalled to *Doctor Who Magazine*'s Peter Griffiths that he saw his role as “fire-fighting, rather than taking a broad view”. His attachment began in November 1980, replacing Christopher Bidmead while the 1980/1 series remained in production, with Bidmead now busy writing *Logopolis* [1981 – see Volume 33].

In his brief time in post, Root performed minor rewrites on *Four to Doomsday* [1982 – see Volume 34], became the second of three script editors to work on *Kinda* [1982 – see Volume 34] and worked extensively on *The Visitation* with débutante writer, Eric Saward. To his recall, Root also had early talks with Terence Dudley concerning *Black Orchid* [1982 – see page 34]. Though Root was credited on screen for *Earthshock*



[1982 – see page 62], this was merely BBC politics, where a double credit for writer and incoming script editor Saward would have contravened internal policy. Root also carried out initial work on spin-off special *K9 and Company* (1981). Commissioning new scripts was not within his remit.

When Root accepted an assistant script editor attachment to the second series of police drama *Juliet Bravo* (1980-5), Saward replaced him as *Doctor Who*'s interim script editor in April 1981. Nathan-Turner intended Root would later resume his duties, but Root opted to stay with *Juliet Bravo* and Saward assumed the *Doctor Who* post full time.

Root later freely admitted his limitations as a writer, recognising the show's pressing need for script editors like Robert Holmes or Douglas Adams who could perform ground-up rewrites.

*Juliet Bravo* script editor, and Root's mentor, was Joan Clark, who also script-edited the filmed police series *The Chinese Detective*, first aired in 1981. Root became full story editor on its second season, broadcast autumn 1982. He next script edited Philip Hinchcliffe's costume saga *CP Snow's Strangers and Brothers* (1984).

In 1984 Root left the BBC for Thames' subsidiary Euston Films, working first as a script executive, then head of development. He was script editor then co-producer on *The Fear* (1988) and also worked on *Capital City* (1989/90) and *Bellman and True* (1989).

He next spent four years with independent Working Title Television, producing Thames TV's movie of *Lorna Doone* (1990), Screen One film *News Hounds* (1990), Derek Jarman's Screen Two entry *Edward II* (1991) and spending a year in Los Angeles producing mini-series *Tales of the City* (1993), shown on Channel 4.

He returned to Thames to become head of drama in January 1994, with the



company now restructured as an independent producer, executive-producing *Cold Comfort Farm* (1995) and *Call Red* (1996).

He was appointed head of drama at ITV company Granada from February 1997, executive-producing a mini-series of *Far From the Madding Crowd* (1998) and the second series of Russell T Davies' period hotel drama *The Grand* (1998). From 1999 he relocated to LA and the US end of Granada's international operation, producing TV movies *The Great Gatsby* (2000) and *Princess of Thieves* (2001) for *The Wonderful World of Disney*. Becoming President of Granada Entertainment USA, output included TV movies *Longitude* (2000), *My Beautiful Son* (2001), *Second Nature* (2003) and a US version of crime drama *Touching Evil* (2004).

From 2005-9, he returned to the UK as senior vice president of European production for Sony Pictures Television and then, after a spell as a consultant executive, in October 2011 became executive vice president of programming and production at HBO Europe, based in Budapest. Executive producer credits include Czech series *Terapie* (2011-13), *Burning Bush* (2013) and *Head Over Heels* (2014), and Polish military drama *The Border* (2014/17). ■

#### Above:

Antony Root worked on *K9 and Company* in the spin-off's early days.





# BLACK ORCHID

► STORY 120

In England, 1925, the Doctor wins a cricket match and is invited to a fancy dress ball at Cranleigh Hall. But the Cranleigh family hides a dark secret, and the party mood is soon shattered when a murder is discovered.







'BLACK ORCHID GAVE  
THE FIFTH DOCTOR THE  
CHANCE TO PLAY CRICKET.'



# Introduction

**H**istory had been a very strong focus during the early years of the series. Between 1963 and 1967, there were many stories set in Earth's past that didn't even include any science-fiction elements beyond the appearance of the TARDIS crew. During the Second, Third and Fourth Doctor's tenure, there were relatively few trips back in time. The 1982 series, however, definitely had one foot firmly planted in the past. *The Visitation* [see page 6] was the most traditionally historical, incorporating the Black Death and the Great Fire of London into its plot. Subsequently, *Earthshock* [see page 62], despite being set largely in the future, explained away the extinction of the dinosaurs. *Time-Flight* [see page 94] used prehistoric Earth almost like an alien world. *Black Orchid*, however, was probably the most notable trip into the past. It may not have hinged on some famous historical figure, or some pivotal event, but it was the first time since *The Highlanders* [1966/7 – see Volume 9] that a story had been 'purely historical' like those early examples. And for many years thereafter, there were no further attempts to tell stories of this kind.

Obviously, one of the advantages of setting a story in history is that you can juxtapose the settings, costumes and attitudes of ancient times with modern or futuristic elements. *Black Orchid* still managed to deliver a little of this, by giving some of the people they met a trip in the TARDIS – which helpfully persuaded the local police that the Doctor wasn't a murderer.



**Above:** Saved by the ball in *Four to Doomsday*.

By taking him away from the realm of alien invasions and fiendish alien schemes, the story gave us the opportunity to explore the hidden talents of this relatively new Doctor. Having picked out cricket whites as everyday wear in *Castrovalva*, and having demonstrated his bowling in *Four to Doomsday* [both 1982 – see Volume 34], *Black Orchid* gave the Fifth Doctor the chance to play cricket. He seemed to be ignorant of the sport when he landed at Lords cricket ground way back in *The Daleks' Master Plan* [1965/6 – see Volume 6], but he was well acquainted with the mechanics of bowling when he piloted the TARDIS like a cricket ball in *The Horns of Nimon* [1979/80 – see Volume 31]. His memories of playing the game stood him in good stead in *Human Nature* [2007 – see Volume 56] when he saved a baby in a pram from a falling piano by using a cricket ball.

Despite being a little out of the ordinary, this story suits the Fifth Doctor and captures some of the British eccentricity of the character in general. ■



## PART ONE

**T**he year is 1925 and in a country house somewhere in England, a man in a white coat is murdered.

The TARDIS lands on a railway station platform. The Doctor emerges with Adric, Nyssa and Tegan, to find a car waiting to take them to a cricket match. Lord Charles Cranleigh welcomes the Doctor and while the Doctor shows off his batting skills, [1] Charles introduces Adric, Nyssa and Tegan to his mother, Lady Cranleigh.

In the second innings, the Doctor proves an equally adept bowler. Lady Cranleigh invites him and his companions to Cranleigh Hall for the fancy dress ball, and they are introduced to Charles' fiancée Ann, who is Nyssa's double. [2]

The murderer of the white-coated man has been tied up upstairs – but he works himself free.

Lady Cranleigh shows Tegan the Black Orchid, discovered on the Orinoco by her

eldest son, George, who never returned from his last expedition. [3]

Charles takes the Doctor to his room; a harlequin costume has been provided for him. Ann goes to see Nyssa and suggests they should wear identical costumes.

While the Doctor is in the bathroom, the murderer enters his room via a secret passage, then leaves. The Doctor explores the passage – while the murderer helps himself to his harlequin costume.

The ball begins on the terrace. Nyssa and Ann appear, completely indistinguishable in their costumes. [4]

An Amazonian Indian called Latoni finds Lady Cranleigh and tells her that his 'friend' has escaped.

The Doctor finds the room where the murderer was held captive, then he finds the corpse of the white-coated man. [5]

The harlequin finds Ann and takes her inside. He becomes violent, and a footman intervenes to help Ann. The harlequin strangles him. Ann faints in terror, and the harlequin reaches for her neck... [6]







## PART TWO

The Doctor returns to the secret passage and is surprised to find Lady Cranleigh and Latoni. He shows them the corpse of the white-coated man.

The person who took the Doctor's harlequin costume returns it to his room.

Ann wakes up in a locked room with her captor. She runs out, into the arms of Lady Cranleigh. [1] She tells her she was abducted by someone in fancy dress. As Lady Cranleigh takes Ann downstairs, Latoni ties up Ann's abductor.

The Doctor comes downstairs in the harlequin costume – followed by Lady Cranleigh and Ann, who identifies the Doctor as the man who attacked her. [2]

Ann's abductor once again works himself free of his bonds.

Sir Robert, the Chief Constable, arrests the Doctor on suspicion of murder and they, together with the Doctor's "accessories", Adric, Nyssa and Tegan, are

driven away by Sergeant Markham. The Doctor asks him to stop at the railway station, but they find the TARDIS has gone. It turns out it has been moved to the police station and the Doctor invites Sir Robert inside to prove his innocence. [3]

Ann's abductor attacks Latoni. Latoni manages to hide the key to the door before he is strangled to death. Ann's abductor sets fire to the door to escape. [4]

The TARDIS lands outside Cranleigh Hall. The Doctor and his friends go inside – where they face Ann's abductor. [5] He grabs Nyssa and drags her upstairs. Lady Cranleigh admits that the man is George, who was mutilated and driven mad by the Kajabi Indians for taking the Black Orchid.

George takes Nyssa to the roof. The Doctor appeals to George and he lets Nyssa go, before accidentally falling to his death. [6]

After George's funeral, Lady Cranleigh gives the Doctor and his friends farewell gifts – their fancy dress costumes and George Cranleigh's book, *Black Orchid*.





**Above:** Lady Cranleigh presents the Doctor with the book *Black Orchid*.

# Pre-production

Joining the *Doctor Who* team in June 1980 to direct *Meglos* [1980 – see Volume 32], Terence Dudley was soon invited to submit some story ideas by new producer John Nathan-Turner, who had worked as Dudley's production unit manager on several other series. Dudley had been writing for television since 1959, penning a thriller serial called *The River Flows East* in 1962 and contributing scripts to *Doomwatch* and *Survivors*, both of which he had also produced. For *Doctor Who*, he came up with two ideas: one was a science-fiction narrative – and the other, titled *The Beast*, was a murder mystery 'whodunnit' set in England in the 1920s; this second item, he later told the show's star Peter Davison, was an idea which he had failed to use on another series.

Both ideas were submitted to script editor Christopher H Bidmead. Keen to inject more hard science into *Doctor Who*, Bidmead thought the whodunnit unsuitable – but commissioned the

science-fiction story in September under the title *Day of Wrath*. Dudley's rapidly written *Day of Wrath* scripts were delivered early in 1981 – enabling the story to take the production slot allocated to *Project Zeta-Sigma*, the serial which was originally intended to introduce the Fifth Doctor.

Out of his budget to make 28 episodes of *Doctor Who* for the 1982 series, Nathan-Turner had opted to use the equivalent of two episodes on a 50-minute pilot for a possible future series featuring the Fourth Doctor's popular robot dog, K9 – leaving him 26 episodes of *Doctor Who*, to be divided up as six four-part stories and a one two-part story. It seems that the producer had very much liked Dudley's whodunnit, and in January 1981 – between Bidmead's departure and the three-month tenure of his temporary replacement, Antony Root – Nathan-Turner began to discuss its production as the two-parter, the first since *The Sontaran Experiment* [1975 – see Volume 22]. He wanted each of the Doctor's three companions to be



highlighted in one of the series' stories; since Tegan would have a prominent role in *Kinda* [1982 – see Volume 34] and Adric was due to exit the series in *The Enemy Within* (later to be replaced by *Earthshock* [1982 – see page 62]), Dudley's story could showcase Nyssa. The producer disliked the title *The Beast*; consequently, the scripts became *Black Orchid*.

The story's formal commission did not come until Monday 9 February 1981. Because Dudley was a BBC staff member, a special dispensation had to be given to allow him to contribute the scripts on the grounds that he had 'intimate knowledge of programme and production techniques'. The request was submitted on 9 February, and official clearance for Dudley to write the script was granted on Monday 16. As with *Day of Wrath* (later *Four to Doomsday* [1982 – see Volume 34]), which was now due to be recorded in April, Dudley delivered his scripts very quickly and efficiently; they arrived on Monday 16 February. It was planned that *Black Orchid*'s location work would take place in the first week of October, with two days' studio recording about a fortnight later.

Although the scripts for *Black Orchid* had been delivered in mid-February, little or no developmental work was undertaken until the arrival of Root's replacement, Eric Saward, during April; the rehearsal scripts named both Root and Saward as



script editor on the serial. One reason for the delay was the hasty development of *The Visitor* (later *Castrovalva* [1982 – see Volume 34]) as a replacement for *Project Zeta-Sigma*. The *Black Orchid* scripts were formally accepted on Tuesday 14 April, at which time Nathan-Turner said that he was hoping to direct the story himself; discussing the new series, he made great play of the fact that *Black Orchid* would be the first 'historical' (ie a story with no science-fiction elements other than the TARDIS and its crew) since *The Highlanders* [1966/7 – see Volume 9].

## Supporting characters

The supporting characters were outlined in Dudley's scripts: Ann Talbot was 'a pretty, fragile looking girl who could be Nyssa's sister' and had 'bobbed hair'; 'The Dowager Lady Cranleigh' was 'a handsome woman of fifty', and Sir Robert Muir 'an authoritative man of the same age'; Charles was a 'handsome young man'; and Dittar Latoni was 'a Brazilian Indian with shoulder length hair held back by a yellow band' who had 'a fearsome wedged lower lip which protrudes five or six inches'.

The mysterious figure of tortured botanist George Cranleigh was referred to in the scripts as 'The Unknown' or 'Well Shod' until his identity was revealed in the closing sequences; this latter term arose from writer Terence Dudley's instruction that George's face should not be seen during the first episode, and so stage directions referred to his 'well shod' feet. When taking the Doctor's costume, the

### Connections: Hospital

Charles Cranleigh believes that the Doctor works for Guy's Hospital. Founded by Thomas Guy in 1721, Guy's Hospital was originally established for the treatment of 'incurables' who had been discharged from St Thomas' Hospital.



### Left:

Lady Cranleigh is ready for the fancy dress ball.



## Connections: Mr Wells

► Trying to account for his background to Sir Robert and Lady Cranleigh, the Doctor refers to the science-fiction writings of HG Wells, and

specifically his 1895 novel *The Time Machine*.



figure was indicated as having ‘ugly, mutilated hands’ and in the closing scene of Part One made only ‘a guttural sound’. The Unknown’s face was described some way into Part Two: ‘It is, like the hands, horribly mutilated. It is not recognisable as a human face.’ When the Doctor attempted to rescue Nyssa on the roof, George ‘turns back... and opens his mouth in

a grisly smile. There are no teeth.’

Dudley specified the time and date of the TARDIS’ arrival as 3pm on 11 June 1925, causing a factual slip in the scene where the local constabulary recognised the TARDIS as a police box (G Mackenzie-Trench’s police box design was not introduced until 1929). At the railway station, the chauffeur, Tanner, was originally to be seen asleep behind the wheel of an open Rolls-Royce. For the cricket match sequence, Dudley provided details of the tallies on the scoreboard (‘CRANLEIGH C.C. 148 9 13’ and ‘GUY’S HOSPITAL 44 3 21’, for example).

After the cricket match, the Rolls-Royce took the Doctor and friends through ‘imposing park gates’ and along a drive to Dalton Hall, ‘an impressive Gothic residence’ (the Hall is not named in the finished serial). Seen in the Hall’s drawing room, the black orchid of the title was noted as having ‘black sepals and gold lips’; the portrait of George Cranleigh nearby was specified as resembling Charles Cranleigh. In a short exchange of dialogue, Ann was to ask Nyssa her surname (“Nyssa what?” “Just Nyssa”).

Dudley noted that Tegan and Nyssa’s bedroom at the Hall was a redressing of Ann’s room; originally, the scene in the girls’ bedroom was to begin with Nyssa



asking Tegan what she was humming – to which the Australian would reply, “Charleston. It’s a great dance, too.” None of the fancy dress outfits worn by the major characters was specified, the Doctor’s costume being described simply as ‘flamboyant’ and ‘such that it conceals the identity of the wearer’. The party took place on the Hall’s ‘south terrace’, where ‘a small band plays or appears to play dance music of 1925’. The Australian colloquialisms spoken by Tegan which amuse Sir Robert would be changed: she was to think Ann’s duplication of Nyssa’s costume was “a great giggle” rather than “a great hoot”, and told Muir that he was a “bonza” dancer, not a “beaut” one.

## Party time

From the point at which Nyssa and Ann ran ‘behind some masonry’ and re-emerged so that nobody could tell them apart, Dudley scripted the girls as simply ‘Twin’, not specifying who was who for the remainder of Part One; for example, when the Charleston was playing, the Twin with Adric implored him to join her. In Part Two, following on from the Doctor meeting Lady Cranleigh and Latoni, there was to be an extra film sequence at the party. Dropped at an early stage, this was to show Cranleigh dancing





with Nyssa and asking her where Traken was; evading the question, Nyssa was to remark upon the fact that she hadn't seen Ann for a while. Passing a couple dressed as the Walrus and the Carpenter, after characters from a poem contained in Lewis Carroll's nineteenth-century children's novel *Through the Looking Glass*, Cranleigh was to quote, "I cannot do with more than two to give a hand to each" – which Nyssa thought was "another kind of dance" until he explained.

Originally, the scene where the Doctor's companions heard of Ann's accusation was written without Ann present, and ended with Brewster telling Cranleigh there was a phone call for him. In the rehearsal scripts, the name of Cranleigh's old friend from Guy's switched from "Smutty Thomas" in Part One to "Smutty Frobisher" in Part Two.

The scene where Cummings asks Sergeant Markham if he has seen the police box in the yard was written for studio. On entering the TARDIS, the Doctor was to say to Sir Robert, "I told you I was a time traveller" – to which Muir would reply, "But that doesn't stop you from being a murderer as well." When Cummings entered to report that Digby has been found, Sir Robert was to wonder if he had been another of the Doctor's victims, but Cummings pointed out that the corpse

was stiff with rigor mortis; the Doctor said that the body he found had been dead about eight hours, well before his arrival at the Hall. In the rehearsal scripts, both Cranleigh and the Doctor reached the roof by climbing the walls.

Terence Dudley's script contained two period musical references. Preparing for the party, the Doctor sang three lines of *I Want to Be Happy*, a popular 1924 tune by Vincent Youmans and Otto Harbach with lyrics by Irving Caesar which featured in the musicals *No, No Nanette* and *Tea for Two*. The other musical item referred to was the Charleston – a South American folk dance whose tune was adapted in the USA around 1920, becoming a national craze in 1923 after an arrangement by James P Johnson and Cecil Mack appeared in the show *Runnin' Wild*. Numerous recordings were available in England from around July 1925.

Nathan-Turner's ambition to direct *Black Orchid* himself faded over the summer when it became clear that he would need to be heavily involved in the pilot for *K9 and Company*, which he had outlined late in April under the title *One Girl and Her Dog*. It was then thought that *Black Orchid* might be directed by John Black, who had overseen both *The Keeper of Traken* [1981 – see Volume 33] and *Four to Doomsday*; Black would then go straight onto *K9 and Company*, to be made in tandem with the subsequent *Doctor Who* story, *Sentinel* (later *Earthshock*). However, in the event, it proved impractical for Black to direct *Black Orchid* because of the pre-production required on the *K9* project. The two-parter was therefore

#### Left:

The Doctor collaborates with Sir Robert Muir to solve the mystery.

#### Connections: Cricket innings

► After the cricket match, Sir Robert suggests that the Doctor's innings were "worthy of the Master" – meaning "the other doctor", nineteenth-century Gloucestershire cricketing hero WG Grace, not the Time Lord's arch-enemy. ('The Master' was actually the nickname of Jack Hobbs, an English batsman playing for Surrey in 1925.)





## Right:

It's party time for the TARDIS travellers.

an ideal opportunity to test out another director on *Doctor Who*; Nathan-Turner chose Ron Jones. Born in Bristol in August 1945, Jones joined the BBC in October 1968 after leaving university. Following a spell as a radio studio manager, he became an assistant floor manager in television, and started to direct sequences for *Blue Peter*. Jones then continued at the BBC as a production manager on drama series such as *Secret Army* and the detective series *Bergerac*, and soon completed the BBC's internal directors' course. Jones had shown Nathan-Turner, whom he had known for several years, examples of his work from the director's course, which convinced Nathan-Turner to give Jones *Black Orchid* as his directing break. To allow this to happen, Nathan-Turner had to arrange for Jones to be released from his commitments as production manager on *Bergerac*.

Finding Dudley's scripts much to his liking, Jones joined the production on Monday 17 August. His design team included newcomers Lisa Westcott on make-up and Rosalind Ebbutt on costumes. Ebbutt had joined the BBC in

1974 as a costume assistant and worked on series including *Survivors*; *Black Orchid* was her first *Doctor Who* after becoming a full designer in 1980. Tony Auger was responsible for visual effects; Auger was a visual effects assistant assigned to *K9 and Company*, acting as full designer for this one serial. The visual effects department had been assured that there was minimal need for its involvement on *Black Orchid*, compared to the other serials in the 1982 series. Responsible for set design

## Connections: Dance class

► Tegan reveals that she learnt to do the Charleston for a play when she was at school and is able to demonstrate her skill at the Cranleighs' party. The Charleston dance rose to popularity when it accompanied James P Johnson's song *The Charleston* in the 1923 Broadway musical *Runnin' Wild*.



was Tony Burrough, who had previously designed *The Keeper of Traken* and *Four to Doomsday*.

## Star names

Casting took place from July to mid-September. On Friday 17 July 1981, producer John Nathan-Turner continued his policy of attracting 'star names' to *Doctor Who* by approaching character actress Dinah Sheridan to see if she would be interested in playing Lady Cranleigh in *Black Orchid*. Sheridan proved to be unavailable, and the role was offered to Barbara Murray on Tuesday 28, whom Nathan-Turner recalled from the BBC's 1974 adaptation of *The Pallisers*; Murray's films included *To the Public Danger* and *Anna Karenina*, and her television work included *The Power Game*. She was also married to Bill Holmes, who as Peter Holmes had played several uncredited roles on *Doctor Who* since 1964 including a Rill in *Galaxy 4* [1965 – see Volume 6] and an Axon in *The Claws of Axos* [1971 – see Volume 16].

The other two guest stars – Moray Watson as Sir Robert Muir and Michael Cochrane as Charles, Lord Cranleigh – also hailed from *The Pallisers*. Watson had enjoyed TV roles in *Compact* and *Rumpole of the Bailey* and was later a regular in *Rude Health* and *The Darling Buds of May*; he had also featured in John Nathan-Turner's tribute show to BBC producer Martin



Lisemore in 1977. Cochrane was known for the BBC period drama *Wings*.

The production team scouted various venues during September in the hope of finding a suitable Dalton Hall; these included a neo-Gothic folly called Nether Winchendon at Aylesbury, Taplow House Hotel at Taplow, the Berkshire College of Agriculture, Pennyhill Park Hotel at Bagshot, Missenden Abbey in Great Missenden and New Lodge, Windsor. However, the eventual location was found in the wake of location filming for *Castrovalva* during the first week of September. Two days' shooting had taken place on the estate of Buckhurst Park at Withyham in East Sussex, south-west of Tunbridge Wells. Permission to film had been obtained from the owner, Lord De La Warr – who had given his consent only if he was allowed to have his photograph taken beside the TARDIS. Nathan-Turner, who had mistaken De La Warr for the gardener on a visit to the house, was suddenly reminded of the house at the centre of the estate when he forwarded the photographs on Friday 18 September – which led him to consider Buckhurst Park itself as a possible Dalton Hall. At first, the owners were rather reluctant, but an agreement was reached, with one of the provisos being that photography by cast and crew – other than for publicity or

continuity purposes – would be forbidden in the grounds.

Saward amended some of the location sequences on Tuesday 22 September, rewriting some of the cricket match dialogue to remove references to a marquee and restructuring the single Part Two scene set in the police station to take place in the street outside. Saward did not like the story and failed to establish an agreeable working relationship with Dudley. Dudley in turn was cross when he discovered that Saward and Nathan-Turner had made alterations to his scripts.

On Friday 25, guest-star Michael Cochrane, playing Charles Cranleigh, attended a photographic session at Television Centre, posing for stills of George Cranleigh which would both appear in the *Black Orchid* book prop and form the basis of the painting in the drawing room.

Following a recce of the locations on Monday 28, film rehearsals took place on Friday 2 October. The regular cast of Peter Davison, Janet Fielding, Sarah Sutton and Matthew Waterhouse had only finished recording *Castrovalva* the previous night. Davison felt the serial did little for his Doctor and disliked the lack of a science-fiction element; Fielding enjoyed dancing the Charleston; Waterhouse suggested that Adric should be more interested in eating than dancing, to avoid being involved in the choreography; and Sutton, pleased with the dual role the script afforded her as both Nyssa and Ann Talbot, was delighted to be able to use the dance skills she had been taught at stage school, making *Black Orchid* one of her favourite serials. ■

### Connections: Home worlds

► Nyssa tells Lady Cranleigh that she comes from the Empire of Traken (as established in *The Keeper of Traken* [1981 – see Volume 33]) and the Doctor tells Charles Cranleigh that Adric is Alzarian (as seen in *Full Circle* [1980 – see Volume 32]).



**Left:**  
The grieving  
Cranleigh  
family.



# Production

**I**n all, around a quarter of *Black Orchid* would be shot on film. Location shooting on 16mm film got underway on an overcast Monday 5 October, when the regulars were joined by guest stars Moray Watson (as Sir Robert), Timothy Block (the brother of Giles Block who had appeared in *The Dominators* [1968 – see Volume 12]; as Tanner), Andrew Tourell (as Constable Cummings) and Ivor Salter (as Sergeant Markham); Salter had previously featured in *The Space Museum* [1965 – see Volume 5] and *The Myth Makers* [1965 – see Volume 6]. Filming began at 10am on Quainton Road between Quainton and Waddesdon in Buckinghamshire, where the Part Two scenes showing a period police car being followed by Cranleigh's open-topped green Rolls-Royce Silver Ghost were mounted. The next location was the police station yard, which was the exterior of a derelict house on Quainton Road, Waddesdon,

**Below:**  
The TARDIS prop is assembled on location.



which had been dressed by Tony Burrough's design team the previous day. Rain had fallen prior to filming of the scenes where the Doctor regained the TARDIS. Here, the regulars wore their fancy dress costumes, which had been specially made by Sally Willis. Tegan's costume was based on a rose, the butterfly costume worn by Nyssa and Ann was a popular period idea (which included a mask to help conceal the wearer's identity) – but Davison disliked the harlequin costume he had to wear.

## Fancy dress

**Q**uainton Road railway station, a disused Victorian station on the working LMS network near Aylesbury, doubled for Cranleigh Halt. Since the regulars were still in their party outfits, the first scene shot showed the police convoy arriving in Part Two. While the cast changed, Part One scenes showing the TARDIS' arrival and discovery by a policeman were filmed under sunnier skies; smoke canisters were used to imply the departure of a steam train. The final scene had the travellers emerging from the TARDIS and meeting Tanner. When the unit wrapped about 4pm, cast and crew prepared for a trip to the south-east – and their new base at Tunbridge Wells.

The main location for the rest of the shoot was Buckhurst Park, and it was here on Tuesday 6 that the cast was joined by guest stars Michael Cochrane and Barbara Murray (as Lord and Lady Cranleigh), plus Vanessa Paine and stuntman Gareth Milne. Paine had been hired to double for Sutton in some shots where her face





was largely hidden or the character was masked, enabling Ann and Nyssa to appear together in the same shot without the need for complex split-screen work (Sutton thought that Paine did not resemble her at all). Milne had not worked on *Doctor Who* before, and originally discussed no more than the stunt requirements with Jones; however, Jones felt Milne could play the nonspeaking role of George Cranleigh, and duly cast him in the programme.

The climax of the serial was filmed on this rather dull Tuesday, with the TARDIS 'materialising' in the driveway. Milne's appearance as the deformed George called for extensive latex make-up to the right-hand side of his face, plus a wig, a false ear and a palate to keep his mouth open; his hands were also treated with latex and a rubber solution after some of his fingers had been taped together. A false rooftop over Buckhurst Park was constructed by Burrough's team, with the illusion of the fire being created by clever lighting and smoke canisters. Unfortunately, Milne's

fall from the rooftop did not go as planned – and the stuntman missed some of the boxes and mattresses laid out to break his plunge, his legs partly striking the paved ground. To the crew's amazement, the bruised Milne persevered – changing costumes and then doubling for Cochrane, climbing the drains up to the roof. At this point, the intention to also have the Doctor scale the walls was dropped.

Davison was not required for filming on Wednesday 7, when Ahmed Khalil (as Latoni), joined the cast; Khalil had co-starred in the BBC crime series *Gangsters*. Part One's party sequences got underway with a hint of sunshine, but the weather soon turned windy, with drizzle beginning to fall. Many of the extras had been hired for their dancing skills; the choreography was arranged for free by Gary Downie, Nathan-Turner's partner who had been an assistant floor manager on *Underworld* [1978 – see Volume 28]. The remaining fancy dress outfits, mostly hired from costumiers Bermans and Nathans, did little to protect

#### Above:

A bit of smoke creates the illusion of a train on location.



## Connections: In hiding

► Lady Cranleigh reveals that concealed in her house is what the Doctor describes as 'a larger than average priest hole'. A priest hole was usually a small hidden room in a castle or house where Catholic priests were able to hide to avoid persecution. The Doctor had previously encountered a priest hole in *Pyramids of Mars* [1975 – see Volume 24].



the performers from the cold October weather. Photocalls of the regular cast members in their fancy dress costumes were held on both Wednesday 7 and Thursday 8.

Part Two's party scenes were filmed on Thursday 8, by which time the weather had taken a distinct turn for the worse. The actors shivered in their skimpy 1920s outfits and the wind blew glasses off the tables, shattering them on the western terrace. The final sequence filmed showed the travellers saying goodbye at the end of Part Two, with the TARDIS still on the driveway.

The 1976 police box prop made for *The Masque of Mandragora* [1976 – see Volume 25] had been used for this serial and it was its final use in *Doctor Who*.

Location work concluded on Friday 9 with filming at the cricket ground of Withyham Cricket Club alongside the driveway approaching Buckhurst Park. Filmed first was the conversation in the Rolls-Royce as the TARDIS crew arrived at the pitch, followed by some establishing shots of Dalton Hall. Unfortunately, the weather started to turn again, and it was decided to abandon the dialogue sequences in which the Doctor met Lady Cranleigh and Sir Robert – which could be transferred to the studio recording – and press ahead with sequences covering the cricket match itself. Davison was disappointed to find that when he was batting well, the crew was not shooting because the film unit had little understanding of cricket! Filming in sunny breaks, the minimum amount of material needed was completed around 4pm.

Rehearsals for the studio recording began at the BBC's Acton Rehearsal

Rooms on Saturday 10 October. Because of the changes caused by the weather, Saward set about redrafting the scripts to move the after-match scene into the drawing room of Dalton Hall. To break up what was now a long dialogue piece, the script editor also inserted extra short scenes of the Unknown struggling in the detention room.

## Padding out Part Two

**T**he actors enjoyed working with Ron Jones whom they found to be very likeable and easy-going, although at times not very definite on what he required them to do.

During the rehearsal period, Peter Davison appeared on the front cover of the *Radio Times* promoting the return of his BBC1 sitcom *Sink or Swim* at 8.30pm on Thursday 22 October. Inside the magazine, Nicki Household chatted to the actor during a *Doctor Who* recording.

On Monday 19 October, film operations manager Graham Richmond wrote to Nathan-Turner, expressing his concern over the short editing time available to prepare the location material for the studio recording. By now, Part Two had been



## Right:

The cast, including Sarah Sutton as Ann, prepares for a take.





found to be running short, and so on the same day Saward rewrote the episode to pad it out. The scene in which Ann accused the Doctor was expanded to include the Doctor confirming that the killer was masked and suggesting a duplication of costume, provoking discussion about Ann's joke with her twin outfits; the Doctor then appealed to Lady Cranleigh for an alibi, asking what motive he could have for attacking Ann (here, the Doctor's outfit was erroneously referred to as 'Columbine', in fact the wife of the Italian comedy character Harlequin). Also extended was the scene where the Doctor, Lady Cranleigh and Sir Robert had failed to find Digby's body. The telephone call to Smutty was extended, Tegan's speaking up for the Doctor was inserted and the TARDIS scene with Sir Robert was heavily reworked. An extra shot of the Doctor climbing the stairs was also added to match the location film.

Jones' two-day studio session spanned Tuesday 20 and Wednesday 21 October in Studio 3 at Television Centre. The planned studio crew changed before recording: originally, John Farr was to have handled lighting, Laurie Taylor sound and Glenys Davies was to have been the production assistant.

Recording on the first day took place between 7.30 and 10pm, structured to involve minimal costume and make-up

changes, particularly for Sutton – who began the evening as Nyssa. With the cast in fancy dress, Part Two's TARDIS control room scenes were taped first, followed by insert shots of Sutton as Nyssa on the drawing room set for insertion into scenes due to be recorded later, featuring her predominantly as Ann. Since its last use, the TARDIS console had had the index file keypad – added for *Castrovalva* – removed. While the regulars got changed, the extra silent scenes showing Latoni and the Unknown in the detention room for Part One were recorded, along with the attack on Latoni in Part Two. The regulars were then able to record the opening TARDIS scene in their usual outfits; a shot of the TARDIS Colour Separation Overlay (CSO) screen would have the film of Cranleigh Halt dropped into it later. Fielding and Davison then changed, and the Part One scene in Tegan/Nyssa's bedroom was played out. Having recorded the scene as Nyssa, Sutton then changed and was made up as Ann, swapping places with Paine to re-record the scene; a split-screen effect was used on a locked-off camera to obtain a rare shot of Ann and Nyssa together with both their faces visible. Part One scenes showing the robed Doctor investigating the corridor, landing and detention room were taped next, followed by Lady Cranleigh and Latoni rescuing Ann from the Unknown at the start of Part Two and Latoni being attacked in Part One. The remainder of the evening was spent on the corridor and small annexe sets, recording the murder of

**Left:**  
Who's behind  
the mask?

### Connections: Past adventures

► The opening TARDIS scene references earlier serials, with Nyssa commenting on their trip to London in *The Visitation* [1982 – see page 6], and Tegan saying that the Doctor can stop trying to return her to Heathrow (a narrative begun in *Logopolis* [1981 – see Volume 33] and continued in both *Four to Doomsday* [1982 – see Volume 34] and *The Visitation*).







**Above:**  
Peter Davison  
chats with  
producer John  
Nathan-Turner  
on location.

Digby, the lost Doctor and the scenes concerning Digby's corpse.

Things went badly wrong on the second studio day. Jones had planned to rehearse in the morning and record in the afternoon between 2.30pm and 5.15pm, prior to the evening recording. But at 9am on Wednesday 21, the electricians' union called a stoppage in a dispute over studio lights. Rehearsals continued in the darkened studio, but the technicians did not return until 4.45pm – Jones' team having lost over two hours' valuable recording time. Frantically, Jones tried to complete as much as possible without triggering a costly overrun.

## Nyssa and Ann

**S**utton again began the day as Nyssa, recording a Part One scene in the drawing room along with various cut-ins, before swapping places with Paine to become Ann; again, a time-consuming

split-screen effect was used at a couple of points. Scenes in the Doctor's bedroom were fitted in around Davison's costume changes. The detention room scene where the Unknown started the fire was taped next, continuing with the scene where the Unknown appeared in the hallway and grabbed Nyssa. It had been planned that the sequences to be taped in the evening were those in Ann's bedroom (a redress of Tegan and Nyssa's bedroom), Milne's leap through the burning landing door (the surrounding of which was clad in a fire-resistant asbestos substitute), the Doctor being accused in Part Two and the cliffhanger ending for Part One – all of which were set in the drawing room and hall sets. The schedule in tatters, Jones recorded in the most efficient manner he could, 10pm came and went, with Nathan-Turner sanctioning an hour's overrun to make up for the earlier problems. Scenes were shortened on the go, but the only major casualties were the sequences in Ann's bedroom. The first of these was to show Ann in bed being watched by the Unknown from the secret panel; the Unknown would then be grabbed by Latoni and dragged away – whereupon Ann woke, turned on the light and found nobody there. The second scene was prior to the scene in Nyssa and Tegan's bedroom: here, Ann was being helped into her costume by her maid, Alice – but the pair were watched from behind the wall panel by the Unknown. Telling Alice to bring a costume box, Ann set off for the girls' room. ■

### PRODUCTION

**Mon 5 Oct 81** Quainton Road, Quainton, Bucks [Road; Police Station]; Quainton Road Railway Station [Cranleigh Halt]

**Tue 6 Oct 81** Buckhurst Park, Withyham, E Sussex [The Hall/Roof]

**Wed 7 - Thu 8 Oct 81** Buckhurst Park [The Hall]

**Fri 9 Oct 81** Buckhurst Park [The Hall; Cricket Pitch]

**Tue 20 Oct 81** Television Centre Studio 3: TARDIS; Drawing Room; Detention

Room; Corridor; Tegan and Nyssa's Bedroom; Landing; Small Annexe)

**Wed 21 Oct 81** Television Centre Studio 3: Drawing Room; Hall and Stairs; Doctor's Bedroom; Ann's Bedroom; Landing





# Post-production

**M**inimal gallery-only work was conducted in TC6 from 11am to 2pm on Sunday 25 October, alongside the electronic effects needed on *Castrovalva*. Jones' edit began on Wednesday 28, running through to Sunday 1 November. Part One overran, causing several cuts to be made. Two short film sequences were lost: the first was a brief dialogue between Tegan and the Doctor in the car en route to the cricket match (Tegan asked why they were going to the match, only for the Doctor to rejoin,

"Why not?"); the second had the police constable arriving at Cranleigh Halt on his bicycle and seeing the TARDIS, prior to the arrival of the car at the gates of Dalton Hall. A short scene in the drawing room prior to Ann's entrance was also cut; Cranleigh said that they held a ball on the front terrace when the weather was fine, adding that his mother cast a spell on the weather. "Lady Cranleigh is a bewitching lady," said the Doctor - whereupon Lady Cranleigh flirted with the Doctor, telling her son she wanted to see more of him. Charles said he would send the Doctor a fixtures list, and his mother reminded him

**Above:**  
The Doctor  
unmasked.





**Above:**  
A murder investigation disrupts the party.

that there was more to life than cricket. At the party, after Ann realised that Charles planned to have every dance with her, she went to join Nyssa and performed a little dance before one of the girls whispered to the other. Another trim was a man dressed as King Charles asking one of the girls to dance after her conversation with Adric. Some of the shorter scenes with the

Doctor alone in passageways were resequenced. The Great Western Railway locomotive – Small Prairie 4566 – pulling away from the railway station at Arley on the Severn Valley Railway line in Worcestershire was 15 seconds of stock 16mm film shot for the 1980 BBC children's drama series *God's Wonderful Railway*. At the start of Part Two, the reprise

lacked the close-up shot of the hands reaching for Ann's neck which closed Part One, and later in the episode Brewster telling Charles that there was a phone call for him was cut. Second edits of both episodes were prepared for broadcast; the opening scene in Ann's bedroom included what little material had been recorded in studio, mixing shots of the bound Unknown lifted from other scenes. While Jones was still in post-production on Tuesday 3 November, Nathan-Turner requested that his services be retained into 1982 – and that he should step into the breach to direct the final serial of the 1982 series, *Xeraphin* (later *Time-Flight* [1982 – see page 94]).

The music score for *Black Orchid* amounted to only 12 minutes' specially composed music by Roger Limb of the Radiophonic Workshop, a friend of Jones' from their radio days; Limb was assigned

## Connections: Screwdriver

► Tegan asks for a "Screwdriver" to drink – this highball drink made with vodka and orange juice apparently originated in the late 1930s... yet Lord

Cranleigh seems to be familiar with it in 1925.





to *Black Orchid* in June 1981 along with Dick Mills who would create the special sounds. Although much of the score was electronic, reusing elements from *Four to Doomsday*, Limb also incorporated conventional piano parts with the composer playing the Radiophonic Workshop's piano as a gesture to the historical scenario; Limb had proposed a piano score for the serial at an early stage. Part One was dubbed on Sunday 15 November, with Part Two being shifted back from Sunday 22 November to Saturday 5 December.

## Period music

Two LPs issued by the EMI World Record Club provided all the period music for the party scenes. *The Great British Dance Bands Play the Music of Irving Berlin (1921-31)* (SH 353) published in 1976 contained two tracks: *Lazy*, performed in 1924 by the Romaine Orchestra (Savoy Orpheans) and *Gentlemen Prefer Blondes*, played by Jack Hylton and his orchestra in 1926. *Lazy* was a 1924 composition by Irving Berlin (born Israel Baline) which had featured in the musical *Alexander's Ragtime Band*; 1'09" was heard in Part One as the

food was being prepared. 42" of *Gentlemen Prefer Blondes* was heard in the climax to Part One and its reprise in Part Two; with a tune by Lewis E Gensler with lyrics by Buddy DeSylva, it had featured in the musical *Queen High* from September 1926.

The remaining bands of music came from the 1971 LP *Savoy Orpheans at the Savoy Hotel London* (SH 165), which contained many melodies played by Debroy Somers' dance bands at the Savoy Hotel in London between 1923 and 1927. Ten seconds' of *Show Me the Way to Go Home* played as the girls ran indoors; based on Archie Morrow's 1901 *Show Me the Way to Go Home, Baby* by British musicians Jimmy Campbell and Reginald Connelly, this was issued under their pseudonym 'Irving King' in June 1925. The next track was *Pasadena*, 1'28" of which backed the girls joining their partners and Latoni arriving; also known as *Home in Pasadena*, this was a melody from May 1923 composed by Harry Warren with Grant Clarke and Edgar Leslie. 1'15" of *The Charleston* accompanied the dancing. In Part Two, 15" of *Dinah* was heard as Tegan and Sir Robert talked; this 1925 composition, the theme of Dinah Shore, was composed by Harry Akst with words by Sam M Lewis and Joe Young. Ten seconds' of *Five Foot Two Eyes of Blue* backed Adric enjoying his food; this 1925 tune was composed by Ray Henderson with words again by Lewis and Young and featured in the show *Has Anybody Seen My Gal?*. The final piece was a minute of *When Erastus Plays His Old Kazoo* as the party was wrapped up; with most recordings dating from around 1927, this was a composition by Sam Coslow, Sammy Fain and Larry Spier. ■

### Connections: Oh, nuts!

► The Doctor's claim that Latoni was from Brazil, "Where the nuts come from," quoted a famous line from *Charley's Aunt*, an 1892 farce by Brandon Thomas.



**Left:**  
Let's all do  
the Charleston!



# Publicity

- ▶ The three main guest-stars – Barbara Murray, Moray Watson and Michael Cochrane – were given a high profile in the Drama Early Warning Synopsis issued on Tuesday 22 September 1981, in which John Black was erroneously listed as the director.
- ▶ Promotional material issued on Tuesday 17 November emphasised the fancy dress and period dance element of the serial. *Black Orchid* was previewed on Thursday 10 December when a Part One film sequence from the party was shown on children's magazine programme *Blue Peter* as part of a film report about costumiers Bermans and Nathans.
- ▶ In the week before transmission, on Saturday 27 February 1982 the magazine *Titbits* carried a two-page colour spread on the series. The first part of the spread, *Under Doctor's Orders* by Mike Bennett, John Brunton and

**Right:**

The Doctor demonstrates his cricket skills.

**Right:**

"Let's be having you."



Anne Holmes, was a visual rundown of many of the Doctor's female companions over the years, while a fashion-model shot accompanied Janet Fielding's chat with Brunton under the title *Squatter in Space*; this indicated that at the end of the present series, 'Tegan is left in a will-she-won't-she escape cliffhanger'.

- ▶ The same day, the *Daily Mail* ran the item *Barbara's trips in foreign parts* which promoted Barbara Murray's appearance in *Black Orchid* the following week and how she had shivered during the filming in Tunbridge Wells. Over in the *Daily Express*, Len Collis' piece *The crate that goes with a clout* was highly critical of the series, asking, 'How long can the Beeb's *Dr Who* go on flying the Tardis? [...] The sooner he and his flying junk-heap get back to Gallifrey the better!'



# Broadcast

► *Black Orchid* aired on two consecutive nights. Depending on the region, Part One was screened opposite either the ITV news or the high-rating soap *Crossroads* and *Nature Watch*, whereas Part Two was scheduled against *Emmerdale Farm* in most areas. BBC Cymru opted to screen *Heddiw* in the early evening slots, airing *Doctor Who* on Mondays and Wednesdays at 7.45pm while the rest of BBC1 took *Bret Maverick* and *The Wednesday Film*. Ceefax subtitles advertised the serial as *The Black Orchid* alongside a graphic of a very thin police box. Viewing figures were reasonable, if slightly down on *The Visitation* [1982 – see page 6].



**Left:**

The Doctor is delighted with his gift.

► The serial was marketed abroad – airing in Australia from May 1982, where the end of Part One – notably the strangulation of James – was heavily cut by the censors. New Zealand first screened *Black Orchid* in July 1983; North American territories also purchased it in 1983, where it was also shown as a 47-minute compilation; and the Netherlands broadcast it in July 1986 as *De Zwarte Orchidee*.

► In summer 1983, *Black Orchid* was selected for a repeat screening alongside *The Visitation* (and, late in the day, *Kinda*). Promoted in *Radio Times* with a picture of Lady Cranleigh alongside the Part Two billing, the episodes aired against *Crossroads* or regional news shows both days – and although the highest-rated story of the repeat season, it still had a relatively small audience.

► UK Gold broadcast *Black Orchid* episodically and as a compilation from July 1994.

## ORIGINAL TRANSMISSION<sup>1</sup>

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Part One</b>	Monday 1 March 1982	6.55pm-7.20pm	BBC1	24' 56"	9.9M (57th)	-
<b>Part Two</b>	Tuesday 2 March 1982	7.05pm-7.30pm	BBC1	24' 41"	10.1M (55th)	-

<sup>1</sup> Except BBC Cymru: 1 March, 3 March 1982 (7.45pm-8.10 pm)

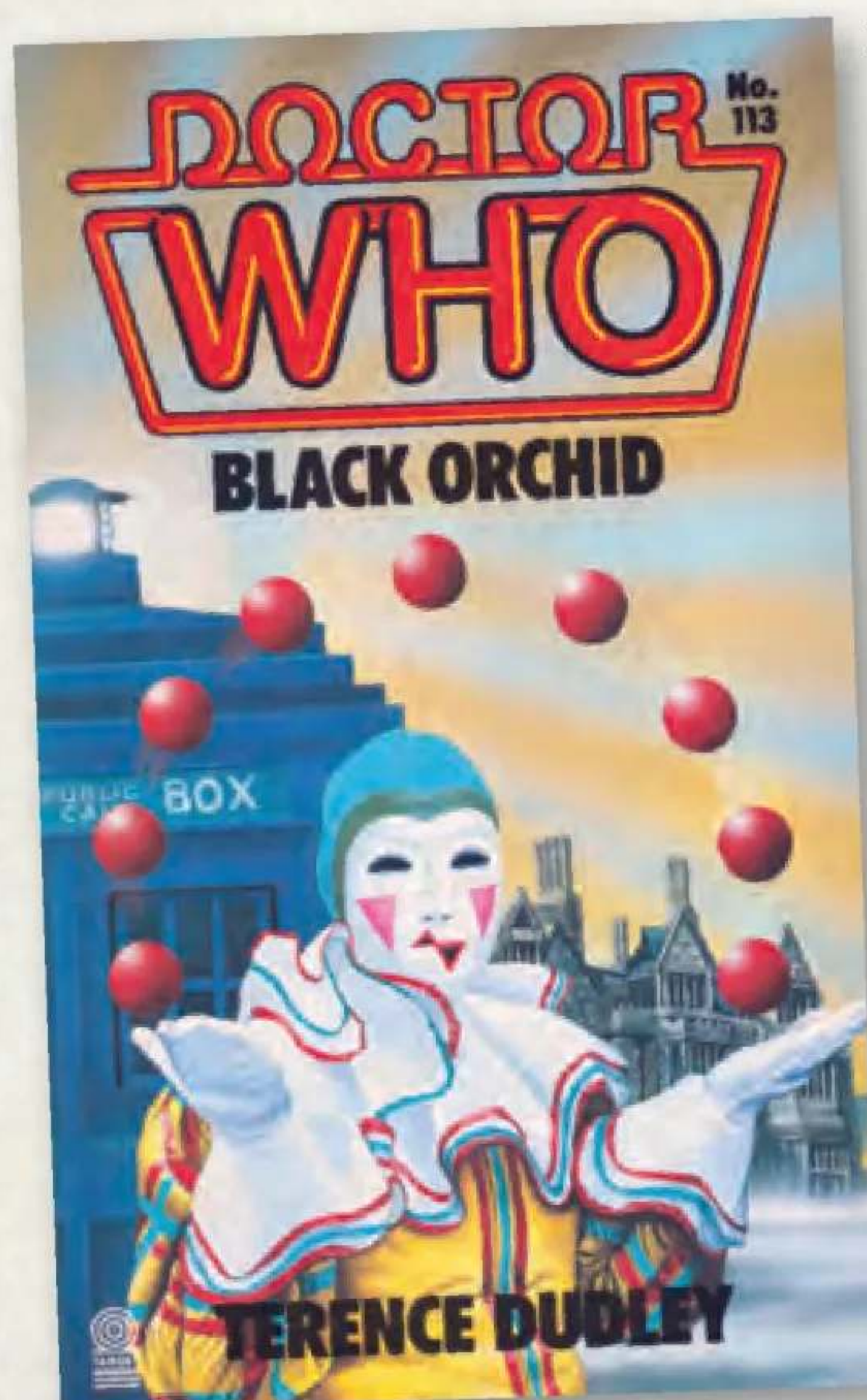
## REPEAT TRANSMISSION

<b>Part One</b>	Wednesday 31 August 1983	6.35pm-7.00pm	BBC1	24' 56"	4.4M (94th)	66
<b>Part Two</b>	Thursday 1 September 1983	6.25pm-6.50pm	BBC1	24' 41"	5.0M (79th)	66



# Merchandise

**Below:**  
The  
novelisation  
cover by Tony  
Masero.



**Right:**  
The DVD cover  
by Clayton  
Hickman.

- ▶ **Stripped for Action: The Story of Doctor Who Comics - The Fifth Doctor** – the Fifth Doctor's comic strip adventures with Gary Russell, Alan Barnes, Dave Gibbons, Alan McKenzie
  - ▶ **Blue Peter** – feature on costumes broadcast Thursday 10 December 1981
  - ▶ **Points of View** – broadcast Friday 29 January 1982
  - ▶ **Black Orchid: Film Restoration** – featurette
  - ▶ **Radio Times listings** in Adobe PDF format
  - ▶ **Photo gallery**
  - ▶ **Production information subtitles**
  - ▶ **Easter egg** – continuity announcements
- In November 2014, *Black Orchid* was available on DVD with issue 152 of GE Fabbri's *Doctor Who – DVD Files*.
- A suite of incidental music from *Black Orchid* was released on Silva Screen's 11-CD version of *The 50th Anniversary Collection* in September/November 2014. The track was *Black Orchid*. ■



**T**erence Dudley novelised his own scripts as *Doctor Who: Black Orchid*, taking the opportunity to flesh out his characters and backdrop. The setting was now the Jacobean building of Cranleigh Hall in Oxfordshire, presided over by Charles Percival Beauchamp, the tenth Marquess of Cranleigh, and his mother, the Marchioness of Cranleigh. The book was published in hardback by WH Allen in September 1986, with a Target paperback following in February 1987 as number 113 in the library; the cover painting was by Tony Masero. The novelisation was released as a BBC Audiobook, read by Michael Cochrane, in June 2008.

In November 2016, Obverse Books published issue 8 of *The Black Archive* by Ian Millsted – this was an unofficial book-length look at *Black Orchid*.

The serial was released by BBC Video as part of the *Doctor Who: The Visitation/Black Orchid* double VHS pack in July 1994, with a cover painting by Pete Wallbank. It was released by BBC DVD in April 2008, with the following extras:

- ▶ **Commentary** with actors Peter Davison, Janet Fielding, Sarah Sutton and Matthew Waterhouse
- ▶ **Deleted scenes**
- ▶ **Now & Then: The Locations of Black Orchid** – locations featurette



# Cast and credits

## CAST

**Peter Davison** ..... The Doctor  
with  
**Sarah Sutton** ..... Nyssa/Ann  
**Janet Fielding** ..... Tegan  
**Matthew Waterhouse** ..... Adric  
**Barbara Murray** ..... Lady Cranleigh  
**Moray Watson** ..... Sir Robert Muir  
**Michael Cochrane** ..... Lord Cranleigh  
**Timothy Block** ..... Tanner [1]  
**Ahmed Khalil** ..... Latoni  
**Brian Hawksley** ..... Brewster  
**Ivor Salter** ..... Sergeant Markham [2]  
**Andrew Tourell** ..... Constable Cummings [2]  
**Gareth Milne** ..... The Unknown/George Cranleigh<sup>1</sup>

<sup>1</sup> Billed as 'The Unknown' in *Radio Times* and on closing credits to Part One, but as 'George Cranleigh' on Part Two

## UNCREDITED

**David Wilde** ..... Digby  
**Jim Morris** ..... Station Master  
**Rosemary Lyford, Sheila West, Lisa Clifton, Lindy Salmon, Jane Sherbourne** ..... Guests/Spectators  
**Gus Roy, Rory O'Connor** ..... Guests/Cricketers  
**Fernand Monast, Adrian Gibbs, John Asquith** ..... Dancers/Cricketers  
**Douglas Stark, Derek Southern, Stuart Myers, Nick Joseph, Lionel Sansby** .... Cricketers  
**Alan Talbot, Mitchell Horner, Kevin O'Brien** .... Cricketer/Spectators  
**Charles Millward, Brychan Powell** ..... Guest Umpires  
**Annette Lyons, Christine Kendall, Nola Haines** ..... Dancers/Spectators  
**Vanessa Paine** ..... Double for Nyssa/Ann  
**Reg Woods** ..... Policeman at Station<sup>2</sup>  
**Caron Heggie** ..... Ann's Maid (Alice)

**Amanda Carlson** ..... Maid  
**Derek Hunt** ..... Footman James  
**Frederick Wolfe** ..... Footman Henry  
**Jimmy Muir** ..... Police Driver  
**Gareth Milne** ..... Stunt Double for Lord Cranleigh  
**Michael Cochrane** ..... George Cranleigh (portrait/photograph)

<sup>2</sup> Not in finished programme

## CREDITS

Written by Terence Dudley  
Incidental Music: Roger Limb  
Special Sound: Dick Mills  
Production Manager: Jim Capper  
Production Associate: Angela Smith  
Production Assistant: Juley Harding  
Assistant Floor Manager: Val McCrimmon  
Film Cameraman: Peter Chapman  
Film Sound: Ron Blight  
Film Editor: Mike Houghton  
Visual Effects Designer: Tony Auger  
Video Effects: Dave Chapman  
Vision Mixer: Carol Johnson  
Technical Manager: Alan Jeffery  
Senior Cameraman: Alec Wheal  
Videotape Editor: Rod Waldron  
Studio Lighting: Fred Wright  
Studio Sound: Alan Machin  
Costume Designer: Rosalind Ebbutt  
Make-Up Designer: Lisa Westcott  
Script Editor: Eric Seward  
[uncredited: Antony Root]  
Title Sequence: Sid Sutton  
Designer: Tony Burrough  
Producer: John Nathan-Turner  
Director: Ron Jones  
BBC © 1981

**Below:**  
The TARDIS  
lands on  
Cranleigh  
Halt station.



# Profile

## SARAH SUTTON

Nyssa

**S**arah J Sutton was born 12 December 1961 in Basingstoke, Hampshire, at local maternity home The Shrubbery. Her father was an airline pilot, her mother a housewife (née Moore).

From age seven, Sarah studied ballet at Elmhurst Ballet School, Birmingham, under Bridget Espinosa. Elmhurst's theatrical agent put Sutton forward for the part of Baby Roo in West End panto *Winnie the Pooh* and from age nine she starred at the Phoenix Theatre for three Christmasses running, from 1970. For the 1972/3 season *The Stage* wrote: 'Tiny Sarah Sutton won all hearts last year with her endearing portrayal of Roo... it was evident that she had provided the definitive interpretation of the Milne minuscule.'

Her first television credit came at 11 in a controversial entry to suspense anthology *Menace*. For *Boys and Girls Come Out to Play* (transmitted 31 May 1973), written by James MacTaggart, Sutton played the murderous Belinda. Derek Brandon in *The Stage* commended her; 'remarkably high degree of understanding of the part, for it is rare for a child to put so much more into her part than the mere words require... I shall remember Sarah Sutton as a young actress of great potential.' The play was sadly wiped after a 1974 repeat.

James MacTaggart quickly re-engaged her for a *Play for Today* he directed, *Baby Blues* (1973), and then in the title role of *Alice Through The Looking Glass* (Christmas Day 1973).

More TV appearances followed in *Oil Strike North* (1975), *Ten from the Twenties* play *Aunt Tatty* (1975), and as Myra Longmore in serial adaptation *Late Call* (1975). She was Sue Harvey in HTV's communal living children's drama serial *Westway* (1976) and appeared in Yorkshire's anthology *A Play for Love* entry *Games* (aired 2 April 1978). Her best-known role pre-*Doctor Who* was as blind Edwardian girl Diana Purwell in Brian Hayles' Pagan fantasy serial *The Moon Stallion* (1978), which she recorded after completing her O-levels.

She also took juvenile leads in several radio plays. *Dust in the Sugar House* (1979) was broadcast just a few days before *Frost in May* (1979), in which she played an oppressed convent schoolgirl. In *A Fall of Leaves* (1980) she was a pupil engaged in a relationship with her teacher, portrayed by Colin Baker. For *It's My Baby Too* (1981) she played an unmarried mother.

Occasional stage appearances included *Children in Uniform* (1977, Adeline Genée

### Right:

Sarah Sutton as Diana in *The Moon Stallion* in 1978.





Theatre, East Grinstead), produced in association with the nearby Bush Davies School of Theatre Arts, where Sutton was then studying.

During 1979 she attended Bridget Espinosa's academy The London Studio Centre, before part-time studies at the Guildhall School of Music and Drama – it would be *Doctor Who* that prevented her completing her diploma.

After playing Susanna Walcott in the BBC's *The Crucible* in summer 1980 (transmitted 12 April 1981), Sutton holidayed in Barbados, where, at 18, she pondered how to break the juvenile mould.

She returned to a *Doctor Who* audition at Threshold House for John Black, director of *The Keeper of Traken* [1981 – see Volume 33], and John Nathan-Turner. With her casting confirmed on 9 October 1980, she was contracted for the serial's four parts, with options for further episodes.

Nyssa, created as a one-off character, was the scientifically adept, soon-to-be-orphaned daughter of Consul Tremas. By 30 September Nathan-Turner was already suggesting Nyssa might be retained for subsequent serials. In rehearsals Sutton's potential became clear, and five days after the serial began recording from 5 November 1980, the producer confirmed she would appear in at least another 12 episodes.

She was launched to the press with a photocall in Hammersmith Park on the first day of *The Keeper of Traken*'s second recording block, 21 November 1980, joined by Matthew Waterhouse and Janet Fielding. Although Nyssa appeared in *Doctor Who* before Tegan, Janet was launched in the press on 24 October, Sutton's delayed announcement being due to her original one-off hiring. Nyssa's *Doctor Who* screen début in *The Keeper of Traken* Part One aired on 31 January 1981; the same morning she guested on *Multi-Coloured Swap Shop*.







**Above:** Sarah Sutton models her new costume for the cameras, along with her *Doctor Who* co-stars.

Although Nyssa remained on her home planet at the end of her debut serial, she returned for Part Two of *Logopolis* [1981 – see Volume 33], broadcast 7 March 1981.

Sutton explained the character to Jeremy Bentham in her first *Doctor Who Magazine* interview, in 1982: “As to how I see her as a companion, I don’t know that I actually ever gave much thought to it,” she admitted. “There is not much one can do with a companion character really. You are governed by what you are given in the scripts and by what you are given to say. She is a very intelligent girl, she’s of noble birth... and she’s very technical.”

She was similarly ambivalent when speaking to *Doctor Who Magazine*’s Richard Marson in 1986: “She wasn’t a terribly complicated or different person. If I liked I could have done almost anything with the lines I was given, but *Doctor Who* can’t be said to be like playing Chekhov or Ibsen. In the case of a piece of really involved character-based drama one would spend a lot of time just thinking about mood and motivation. That kind of homework wasn’t necessary with Nyssa.”

She was more positive when reflecting to *Doctor Who Magazine*’s Jane Walker in 1994: “Companions all start with good intentions but after a few episodes inevitably they get back into the same old mould. It’s very difficult to maintain anything you start off, but Nyssa didn’t do too badly. I actually did like Nyssa very much.”

She admitted however that Nyssa’s scientific background was occasionally forgotten: “There were times when it wasn’t convenient for her to be a scientist. ‘It’s more convenient for you to be an idiot now, dear!’”

The 1982 series’ rather crowded TARDIS saw Nyssa absent from *Kinda* [1982 – see Volume 34], spending the story recuperating from a faint with the delta wave augments.

*Black Orchid* was Sutton’s favourite story, almost inevitably since she enjoyed the twin role of Nyssa and her double Ann Talbot.

The pretty and petite actress won many male fans and John Nathan-Turner claimed to be responding to fan complaints that Nyssa’s practical trouser suit was not revealing enough, when he instigated new outfits with skirts, and a looser hairstyle to replace her tighter Trakenite curls.

Launched with a press call during the Amsterdam location jaunt for *Arc of Infinity* [1983 – see Volume 36], *The Sun* wrote lasciviously of the new look: ‘More legs, more sex-appeal – that’s the recipe for time-travelling Dr Who when he comes back to television this winter.’

Sutton decided mutually with Nathan-Turner to leave the series, commenting in an announcement on 15 July 1982: “I’ve been in the show for nearly two years and I think that is long enough.”

During her final story *Terminus* [1983 – see Volume 37], a feverish Nyssa dropped her skirt and spent most of the story virtually in her underwear. Asked about



this by Richard Marson in 1986, she said: “It was my idea and John okayed it.” She contradicted this in 2000: “Blame JN-T for that! It was very bizarre!” The lacy outfit featured in a best-selling BBC postcard.

Sutton’s final scheduled studio day on *Terminus* was 27 October 1982 but her leaving party was spoiled when recording overran, necessitating a remount on 18 December during recordings for *Enlightenment* [1983 – see Volume 37]. Her departure eventually aired on 23 February 1983.

Sarah was only 21 when she left *Doctor Who*. Other work during her time on the show included television drama documentary *Byron – a Personal Tour* (aired 24 October 1981) and radio play *Fields of the Blessed* (1982).

Although not invited to reappear in *The Five Doctors* [1983 – see Volume 37], she joined other former assistants for a photocall with Peter Davison on 24 March 1983 and posed with K9 and a Dalek for another photo session on 28 March marking 25 years of the BBC Radiophonic Workshop. She also joined Davison, Fielding and Strickson on stage at the massive Longleat event in April 1983. Sarah

briefly reprised Nyssa for the regenerative flashback of *The Caves of Androzani* [1984 – see Volume 39].

Sutton returned to the Guildhall as a part-time student, and took the lead in *Cinderella* (1983/4, Woodville Halls, Gravesend), a role played after recovering from chicken pox. She found an 18-week theatre tour of *Policy for Murder* (1985) repetitive.

Having met medical student Michael Bundy at a friend’s 21st birthday party when Sarah was still in *Doctor Who*, they married in July 1985 in Basingstoke and spent their honeymoon at a *Doctor Who* convention in San José! Bundy graduated from his studies to become a GP.

As Sutton told Jane Walker in 1994: “I haven’t worked a lot since I left *Doctor Who*, but it would be unfair of me to say *Doctor Who* finished my career. I think it’s a mixture of all sorts of things. I got married, then I had a baby, so my life’s got a slightly different aspect now. I’m probably not as ambitious as I was. I did a lot of work when I was younger and I think I lost a lot of enthusiasm.” She regretted not completing her studies at drama school.

TV appearances came in *Casualty* (1989) and *Unnatural Pursuits* (1992) but when daughter Hannah was born in June 1991, Sutton mostly put acting on hold. One rare exception was to reprise Nyssa in *Children in Need* sketch *Dimensions in Time* (1993).

She once again played Nyssa in one of Big Finish’s earliest releases *The Land of the Dead* (2000) and by 2018 had played Nyssa almost 60 times. She also guest-starred in *Dark Shadows* audio *The Devil Cat* (2014).

There was a cameo appearance in *The Five(ish) Doctors Reboot* and she guested in *Doctor Who Live: The Afterparty* in 2013.

In 2000 Sutton moved to a village near Guildford, Surrey called – spookily enough – Cranleigh. ■

**Left:** Sarah returned to *Doctor Who* for *Dimensions in Time* in 1993.







# EARTHSHOCK

► STORY 121

The TARDIS arrives on Earth just in time for the Doctor to foil a plot by the Cybermen to destroy the planet. But the Cybermen have a back-up plan, and not everyone will survive the fight against them to save the world...







## EARTHSHOCK

'EARTHSHOCK MARKED THE  
RETURN OF THE CYBERMEN  
AFTER A LONG ABSENCE.'



# Introduction

**E**arthshock is mainly remembered for two things.

Firstly, it marked the return of the Cybermen after a long absence from our screens. There had only been one Cyberman story in the previous 14 years [*Revenge of the Cybermen*, 1975 – see Volume 23] – after frequent appearances in the series during Patrick Troughton's time, perhaps it was felt their potential had been exhausted. Following the success of *Earthshock*, the Cybermen would continue to make appearances every couple of years while the series was still on air.

*Earthshock*, like *The Tenth Planet* [1966 – see Volume 8] and *The Tomb of the Cybermen* [1967 – see Volume 10], explored the idea that, despite all their advances, the metal giants were struggling to survive. Writer Eric Saward would continue to mine both these stories for inspiration when he later collaborated on a sequel of sorts – 1985's *Attack of the Cybermen* [see Volume 40].

The other memorable element, of course, was the death of the Doctor's companion Adric. It was the first time a companion had been killed, since two of the Doctor's fellow travellers had died in *The Daleks' Master Plan* [1965/6 – see Volume 6] and, in that instance, neither Katarina nor Sara Kingdom had been long-standing characters. Killing off a regular cast member obviously packs quite an emotional punch, and this approach was revisited in *The Trial of a Time Lord* [1986 – see Volume 42] – although we later discovered that the Sixth Doctor's companion Peri hadn't died after all.

Similarly, since 2005, series regulars have died on a fairly regular basis, but as was the case with Grace and Chang Lee in the *TV Movie* [1996 – see Volume 47], their deaths were soon reversed. In *The Parting of the Ways* [2005 – see Volume 50], Captain Jack is exterminated by a Dalek, but brought back to life by Rose. Rose herself claims to have died at the start of *Army of Ghosts* [2006 – see Volume 53] but that just turns out to be hearsay. Amy and Rory both died on a number of occasions before reportedly living a long life in New York and dying of old age (*The Angels Take Manhattan* [2012 – see Volume 72]). It wasn't until 2013 that another companion actually died in the course of their adventures, when Clara made a tragically ill-judged decision in *Face the Raven* [2015 – see Volume 83].

*Earthshock* has long been a fan favourite. It's a story that benefits both from nostalgia and its own bold choices. ■

## Below:

Adric would be killed during the battle with the Cybermen.





## PART ONE

**I**n a quarry on Earth, a group of troopers led by Lieutenant Scott has been called to investigate an incident in the nearby caves. A science team led by Professor Kyle was attacked – leaving her as the only survivor. Trooper Walters uses a scanner to confirm there are no signs of life. [1] Scott tells Trooper Snyder to stay with Walters while he leads a squad into the caves.

In the TARDIS, Adric tells the Doctor he is fed up and wants to go home. [2]

Trooper Bane is injured; Scott sends her back to the surface with Trooper Collis.

The TARDIS materialises in a natural cavern in 2526 and the Doctor, Tegan and Nyssa go outside.

Walters and Snyder detect three new life forms in the caves. They inform Kyle, who works out the life forms are in the tunnel alongside the cavern where she was attacked. [3]

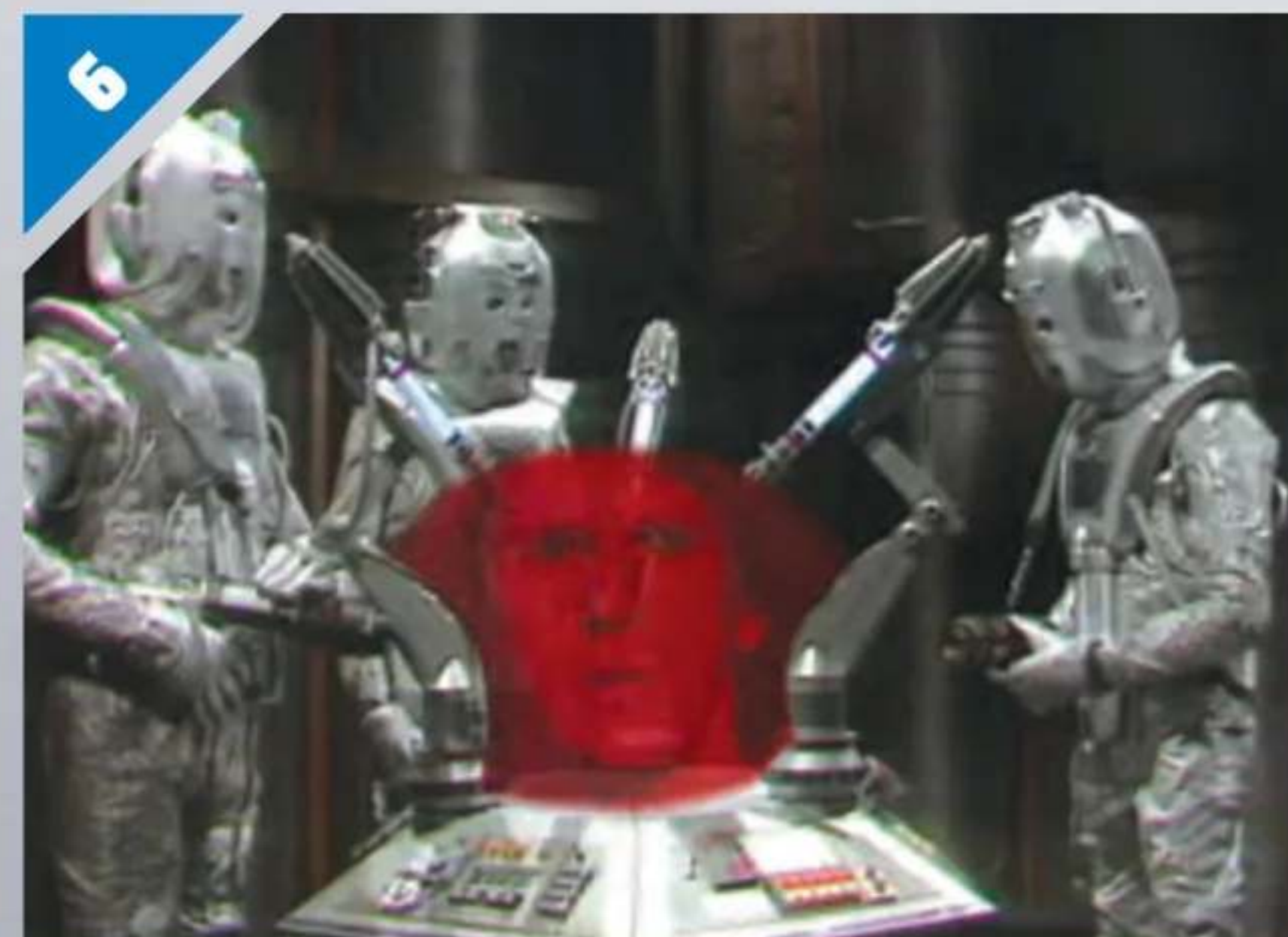
Seeing that Bane has stopped moving, Snyder goes into the caves to help.

Nyssa discovers some dinosaur fossils. The Doctor explains that they died out sixty-five million years ago after an asteroid collided with the Earth. [4]

Walters is horrified to see Bane, Collis and Snyder's life signs disappear. They have been killed by two sleek, faceless figures. He informs Scott, who sends troopers Mitchell, Carter and Bailey back to investigate. Scott's party then reaches the cavern where Kyle's expedition was attacked. Mitchell, Carter and Bailey find Snyder's remains – and are killed. [5]

The Doctor, Tegan and Nyssa are discovered by Scott, who demands to know where the Doctor has hidden the bodies of Kyle's colleagues. Kyle notices a rock fall; they clear it away revealing a hatch.

The two sleek figures appear and start shooting at them. The Doctor identifies them as androids. He doesn't realise they are being controlled by Cybermen! [6]







## PART TWO

The Doctor tells Scott to concentrate their fire and they manage to damage one of the androids. The Doctor infers that they have been programmed to guard the hatch, so if they attack the hatch they will create confusion in their logic circuits. His plan works, with a timely intervention by Adric, and Scott and his troopers destroy both androids. [1]

The Doctor opens the hatch to reveal a bomb. He tells Tegan to get everyone into the TARDIS. He thinks the arming procedure on the bomb is being operated by remote control, so he tries jamming the signal using the power of the TARDIS.

Adric helps the Doctor deactivate the bomb. [2] Back in the TARDIS, they follow the control signal back to its source. With Scott, Kyle and the remaining troopers on board, the TARDIS dematerialises.

The Cybermen play back a recording of the android's vision and identify the

TARDIS. However none of the men in the cave correspond to their images of the Doctor, [3] so he must have regenerated again.

The TARDIS lands in the hold of a freighter. On the bridge, Security Officer Ringway reminds the First Officer, Berger, that three men have disappeared in the last two weeks.

The Doctor and Adric leave the TARDIS in search of the source of the signal.

Captain Briggs enters the bridge, eager for the ship to get underway on its flight to Earth. [4]

The freighter goes into warp drive. Two guards, Vance and Carson, make their way through the hold.

One of the crew reports to the Cyber Leader that the disappearance of the three crewmembers has caused unrest. [5]

The Doctor and Adric hear two screams and discover Vance and Carson's corpses. They are then caught by Ringway, who tells them, "On this ship we execute murderers." [6]



## PART THREE

**T**he Cyber Leader identifies the Doctor and decides it is time to secure the freighter. “But the Doctor must be taken alive,” it says. “He must... suffer for our past defeats.”

The Doctor and Adric are taken to the bridge and tell Briggs they have only just come on board.

An alarm sounds – and in the hold, dozens of Cybermen are activated and burst out of storage silos. [1]

Berger detects an enormous power loss in hold number four. Scott grows frustrated of waiting in the TARDIS and leaves with his troopers and Tegan.

Ringway orders the crew to build a barricade on the hold walkway.

In the bridge, Berger reports that the power loss has stabilised. A security monitor shows Cybermen moving through the hold. They reach the barricade and wipe out the crew. [2]

Ringway returns to the bridge and points his gun at Briggs. [3] He is working for the Cybermen. The sound of firing stops – Briggs overpowers Ringway. They quickly close all the bulkhead shields.

The Cybermen start using a thermal lance to melt through one of the bulkhead shields. The Doctor uses the ship’s antimatter stabiliser device to strengthen it.

Scott’s troopers stun two Cybermen; one limps away, Tegan blasts the other one. [4]

The Cyber Leader says the shield is now soft enough to break through. A Cyberman pushes through it – just as the Doctor stabilises it, embedding the Cyberman. [5] The Cybermen blast through the other bulkhead and take the bridge. On the Cyber Leader’s signal, a Cybermen kills Ringway.

The Cybermen attack Tegan’s group; she is separated from Scott and the troopers.

The Doctor the Cybermen advancing on the monitor. “My army awakes, Doctor!” says the Cyber Leader. [6]







## PART FOUR

**T**he Cybermen lock the freighter's co-ordinates to turn it into a flying bomb. There is a conference about to take place on Earth to sign a pact against the Cybermen.

Scott and his troopers return to the TARDIS – they are followed by two Cybermen. The troopers defeat them; Kyle is killed in the melee. Tegan is captured and brought to the bridge. The Cyber Leader demonstrates to the Doctor that feelings are a weakness by threatening to kill her. [1]

Now that Scott and his troopers have two Cyber-guns, they set off into the hold.

The Cyber Leader orders the Cybermen to evacuate. It will go to the TARDIS with the Doctor and Tegan. Adric has to remain behind with Briggs and Berger. [2]

Scott and his troopers reach the bridge.

The Doctor, Tegan, the Cyber Leader and another Cyberman depart in the

TARDIS. Adric thinks the override on the navigational control can be disconnected by solving the three logic codes.

In the TARDIS, the Cyber Leader tells the other Cyberman to search the ship.

The freighter starts travelling backwards in time. Tegan is relieved the Earth is safe but the freighter will still crash into it! [3]

Adric cracks two of the logic codes and the freighter leaves warp drive. Berger, Briggs and Scott depart in an escape pod. Adric stays behind.

The Doctor tells Tegan that they have travelled back sixty-five million years. The freighter is what wiped out the dinosaurs! Tegan attacks the Cyber Leader and the Doctor grabs its gun and blasts it. [4]

Adric thinks he has solved the third logic code – but a dying Cyberman destroys the ship's controls. "Now I'll never know if I was right." [5]

The Cyberman sent to search the TARDIS returns to the console room. Nyssa blasts it – but then watches in horror as the freighter explodes. [6]



# Pre-production

**Above:**

The Cybermen argue over which channel to watch on their Cyberscope.

Science-fiction author Christopher Priest's first submission to *Doctor Who* – a four-part serial entitled *Sealed Orders*, which had been commissioned by Douglas Adams in 1979 for the 1980/1 series – had been cancelled at a late stage (around April 1980) and was replaced by *Warriors' Gate* [1981 – see Volume 33]. For some time, *Sealed Orders* was kept on the list of active scripts until being abandoned in the autumn. However, producer John Nathan-Turner and script editor Christopher Bidmead still wanted Priest to write for the series. On Friday 5 December 1980, Bidmead commissioned a breakdown for a further four-part serial entitled *The Enemy Within*. The story revealed that the motive power of the Doctor's TARDIS was in fact fear – generated by the Doctor and his companions as they travelled.

Again, Priest completed and delivered the breakdown as required, but Bidmead

had left at the end of the year. He had been replaced on a temporary basis by Antony Root, who had different requirements for the serial (then planned as the sixth story of the 1982 series), with which Priest attempted to comply. One of Root's requirements was that Adric, one of the Doctor's companions, should be written out. Nathan-Turner felt that three regular companions was one character too many; the character of Adric was considered to have become rather 'cocky' in some serials, and as actor Matthew Waterhouse was finding the role frustrating, it was decided that he should be dropped from the regular line-up. *The Enemy Within*, therefore, had a problematic development, and after Priest refused to perform rewrites, it was formally rejected on Friday 17 July 1981, having not been what the production team had in mind.

Waterhouse – contracted for the 1982 series on Wednesday 25 February – was only booked for a minimum of 20 episodes



to be made between late March and late November. Although Waterhouse knew that he would be leaving during the series, he did not know the nature of his departure.

By this time, it appears that the production team had embarked upon the creation of a replacement storyline to write out Adric; his replacement, the unscrupulous alien youth Turlough, was outlined by John Nathan-Turner during May for introduction during the 1983 series. Eric Saward had replaced Root as script editor by April; his initial contract was due to conclude in late July. By late June, discussions were underway concerning a replacement story, *Sentinel* (sometimes erroneously referred to as *Sentenial* and *Centenal*). It was planned to commission Saward to write this four-part story during the time that he returned to freelancing, and then issue him with a permanent contract as script editor shortly afterwards (it was now known that Root would not be returning to the show as originally planned). Saward had enjoyed his initial script-editing stint and was keen to take up the permanent position. However, clearance was requested for the new script editor to also be script writer on *Centenal* [sic] on Monday 29 June and formally agreed later on Friday 24 July.

## The Cybermen

**T**he situation with Priest was not resolved; the writer was still in dispute with Nathan-Turner over the earlier agreement concerning rewrite fees. Priest placed the affair in the hands of his agents who attempted to resolve the situation with both the BBC copyright department and David Reid, then head of drama series and serials. Priest felt insulted by the treatment of both himself

and his script and, after turning down an initial offer, Priest's agent accepted an improved one on Tuesday 22 September. It had been established that it was impossible to resolve the initial confusion over the situation; frustrated by his experiences, Priest indicated that he would never again have anything to do with the series.

One of the main influences upon the development of Saward's serial appears to have been the desire of the show's new star, Peter Davison, to have a 'monster' story similar to those seen during the Patrick Troughton era of the programme – particularly a serial involving the Cybermen. They had last appeared in *Revenge of the Cybermen* [1975 – see Volume 23], and – as with the Master the previous series – Nathan-Turner was keen to integrate the return of another famous old enemy alongside his latter-day villains. The Cybermen were also a favourite of Saward's from his time as a viewer of the series. The creators of the Cybermen, Kit Pedler and Gerry Davis, were paid a fee for the use of their creations in Saward's storyline (as usual, a copyright payment was also made to Johnny Byrne for the continued use of his character Nyssa). Saward was formally commissioned to write the serial on Friday 24 July.

As part of his research, Saward viewed all the existing Cybermen episodes (odd instalments of *The Tenth Planet* [1966 – see Volume 8], *The Moonbase* [1967 – see Volume 9], *The Wheel in Space* [1968 – see Volume 12], *The Invasion* [1968 – see Volume 13] and all of *Revenge of the Cybermen*) and read the scripts for *The Tomb of the Cybermen* [1967 – see Volume 10]; he was also inspired by an article on

### Connections: Big mouth

▶ Tegan describes herself as “just a mouth on legs”, a description inspired by a comment made about the character by American *Doctor Who* fan Heather Nachman.





**Right:**

The Doctor is determined to open the hatch.

this latter story in *Doctor Who Magazine* issue 54, June 1981, featuring photos of the Cybermen emerging from their tombs. The tapes of these episodes had been loaned to Saward by Ian Levine, a long-time fan of the show who informally assisted the production team with matters of series continuity; he, too, had suggested the return of the Cybermen. Saward chose to ignore some of the more detailed aspects of Cyberman continuity (such as the established chronology) while adopting others as suited the plot. Elements which Saward chose to include were the Cybermen's allergy to gold, their first planet Mondas and their adopted homeworld Telos, including its tombs. He also wanted to bring out the energy and aggression which he felt the Cybermen were capable of.

Levine assisted with selecting extracts for a flashback sequence (Nathan-Turner had noted how popular a similar sequence in the final episode of *Logopolis* [1981 – see Volume 33] had been). Saward specified the dialogue for the extracts in his script for Part Two. The three sequences were speeches from the Doctor as played by William Hartnell in Episode 2 of *The Tenth Planet*, Patrick Troughton in Episode 6 of *The Wheel in Space* and Tom Baker in Part Three of *Revenge of the Cybermen*.

**Connections:  
Dark tome**

▶ The Doctor gives the book *Black Orchid* to Adric, and recommends that he read it. This is the book that he was given as a gift at the end of the preceding story, *Black Orchid* [1982 – see page 34].



atmosphere for a simple adventure thriller (the script for Part Four ran to 100 pages and included 89 scenes). The writer described the two android 'silhouettes' in some detail: 'Very tall and lean, in fact the very essence of what we consider physical perfection, although neither of them have hair or facial features... to fire their weapons, they simply extend the index finger of their left hand. Costume: I would suggest the Silhouettes be each dressed in a one-piece black body stocking which covers the whole body, including the head.'

**Cyber Leader**

Saward's scripts contained many references to stories from the previous two series. Adric was keen to return to his own people in E-Space – which meant passing through a CVE, a scenario established in his debut serial, *Full Circle* [1980 – see Volume 32]. Further references were made to the worlds of Terradon and Alzarius, to Romana still being in E-Space, having remained there at the end of *Warriors' Gate*, and to the Monitor from *Logopolis*.

Saward paid particular attention to the character of the Cyber Leader; indeed, the Leader's recognition of the TARDIS in Part Two and his meeting with the Doctor in Part Three suggested that he and the Time Lord were old adversaries. Saward wanted to have the Cyber Leader escape at the end of the serial, possibly to allow a rematch, but also because he was tired of the villains always being killed. He also wanted to work towards making the Peter



Davison incarnation of the Doctor far more vulnerable and prone to failure than Tom Baker's.

The departure of Adric was discussed at length between Nathan-Turner and Saward; after an early idea – in which Adric was saved from death at the conclusion of the serial – the producer and script editor took a joint decision to kill the youth off. To make the death effective, Nathan-Turner wanted it to be executed in as an emotional a way as possible; he also felt that the audience had become complacent about the invulnerable nature of the regular characters, and that this would be a jolt to shock them into attentiveness. This view – emphasising the constant danger for the companions – was shared by Davison.

Some time earlier, Matthew Waterhouse had been talking to writer Terence Dudley at a party when Dudley had commented that he had been commissioned to devise a story to kill Adric off; this had rather shocked the young actor, and he had been assured the following day by the producer that this was not true. Nathan-Turner later recalled that when Adric's fate was revealed to Waterhouse in a letter written while the latter was on holiday, the actor was so upset that he did not speak to him for a fortnight. Waterhouse discovered that Adric was to be killed off when he saw a copy of the script for *Sentinel* which had

been given to Peter Davison in advance; he was concerned that being killed off would preclude him from ever returning to a series of which he had a particular fondness. He was somewhat placated when the producer pointed out that the Doctor could re-encounter Adric at a time before his death. Waterhouse did not protest at being killed off, partly because he doubted that the production team would have listened, but also because he could not see Adric leaving the Doctor under any other circumstances. He did, however, agree that it was an excellent gambit to grab higher ratings. While he wasn't entirely happy about leaving the series he was delighted – as a *Doctor Who* fan – that the Cybermen were to be returning in his final story.

Because Saward was still theoretically script editor at the time, it would have been against Writers' Guild guidelines for him to have edited his own script, barring exceptional circumstances. Therefore, Root apparently returned to the series to read through Saward's script and make comments; Root duly took the script editor's credit on screen and in *Radio Times*, despite having effectively left after working on Saward's debut script, *The Visitation* [1982 – see page 6]. At this stage the scripts were still titled *Sentinel*, although this was noted as being a working title only; they were delivered in September 1981. On Monday 21 September, Nathan-Turner wrote to David Reid, commenting that he was glad that his superior had enjoyed the scripts for *Sentinel*.

The director assigned to the serial was Peter Grimwade, a freelance director who had first worked on the series as a

### Connections: Deadly impact

▶ The concept that Earth's dinosaurs had been wiped out due to the impact of a large asteroid was a new and controversial theory in the early 1980s. Previously it had been accepted that the most likely theory for their extinction was an ice age.



**Left:**  
Captain Briggs  
finds her ship  
overrun by  
Cybermen.



### Connections: Leader of the pack

► The Cyber Leader's rank is denoted by the 'handles' of his helmet being black, rather than the usual silver. A similar device had been employed in the previous Cyberman adventure, *Revenge of the Cybermen* [1975 – see Volume 23], and Cyberman co-creator, Gerry Davies, had also used the idea in his descriptions in some of his *Doctor Who* novelisations, including *Doctor Who and the Cybermen*.



production assistant on *Spearhead from Space* [1970 – see Volume 15], and over the previous two years had directed three serials: *Full Circle*, *Logopolis* and *Kinda* [1982 – see Volume 34]. The designer was Bernard Lloyd-Jones; this would be his first *Doctor Who* serial. The costumes were designed by Dinah Collin, while visual effects were supervised by Steve Bowman; both were likewise newcomers to the series. Joan Stribling, in charge of make-up, had previously supervised *Nightmare of Eden* [1979 – see Volume 31] two years earlier.

For the new Cybermen, the 14 trooper uniforms and the two android silhouettes, Collin collaborated with Richard Gregory of the freelance effects company Imagineering, recommended by Nathan-Turner after their work on earlier stories. The troopers were originally to have worn gas masks made to fit their helmets, but these were ultimately unused, judged too fierce-looking and restricting for the actors. The helmets incorporated a torchlight either side of the wearer's face; the design was inspired by those worn in the American science-fiction series *Battlestar Galactica*. The two android heads made by Gregory were smooth silver-mirrored masks, out of which the wearer could see – although the lighting made their features invisible to the camera. Saward's script had specified that one of the androids should be male and one female. Regular extra Barney Lawrence was hired for the former; mime artist Carolyn Mary Simmonds – recommended by Gregory – was the latter.

Eight new Cybermen outfits were made by outside contractor Richard Gregory of Imagineering, who suggested replacing the earlier silver-sprayed rubber diving suits with the more sophisticated-looking Mk2 2C RAF flight-suits (purchased from an army surplus store near Oxford) which were covered with an intricate network of coolant tubes; these were worn backwards by the actors. One of the costumes was the Cyber Leader – identified by black handles on the plastic helmet, as had been the case in *Revenge of the Cybermen* – and a ninth Cyberman was a dummy to be sealed into a bulkhead door during an effects sequence in Part Three. The helmets for the Leader and Lieutenant were fitted with microphones to relay and modulate the actors' voices, powered by battery packs also in the helmets; however, in the heat of the studio, the adhesive tape holding the microphones in place would lose its grip causing the mikes to work loose. Collin and Gregory also considered making the hands of the Cybermen human again as they had been in *The Tenth Planet* (a complex

### Right:

The Cybermen prepare to march in the TV studio.





idea which meant that it would not be possible to see where the metal body ended and the human flesh began). For the fibreglass helmet – built by Gregory and based on a helmet from *The Invasion* – Nathan-Turner suggested leaving the jaw transparent; the silver-painted jaw of the actor moving inside acted as a reminder that the Cybermen were once organic beings (the actors' jaws were painted silver and covered in crinkled clingfilm, and their teeth and lips were painted black). Collin was keen to abandon the 'handles' projecting from the helmet, but Nathan-Turner felt that these were key to the recognition of the Cyberman silhouette. Silver-sprayed moon boots and motorcycle gloves completed the costume.

## Name change

Some time prior to the release of the BBC's Early Warning Synopsis on Tuesday 13 October, the title of the serial was changed to *Earthshock* (although it still remained *Sentinel* on the camera

scripts); the name referred to the ultimate crash of the space freighter's antimatter pod into prehistoric Earth. Beryl Reid and Clare Clifford were emphasised as the guest stars for the serial. Reid, a leading comedy-drama actress (*The Belles of St Trinians*, *The Killing of Sister George*, etc), was cast by Nathan-Turner as Captain Briggs. Described in Saward's script as 'a large, hawk-like woman in her early fifties', Reid, however, was diminutive in stature (an earlier candidate for the role had been Pat Phoenix of *Coronation Street* fame). Clare Clifford, cast as Professor Kyle, had been one of the original student nurses in the hospital drama series *Angels* in 1975.

Gareth Hunt – who had played Arak in *Planet of the Spiders* [1974 – see Volume 21] but was later better known as Mike Gambit in *The New Avengers* – was the first choice to play the part of Lieutenant Scott; eventually, the role went to James Warwick. Warwick had been noted by Grimwade for his leading role in a 1981 BBC science-fiction thriller, *The Nightmare Man*; he elected to play the part as the archetypal SAS man.

June Bland, who was cast as Berger, was the wife of BBC producer Bill Sellars, who had directed *The Celestial Toymaker* [1966 – see Volume 7]. Nathan-Turner had worked on the Sellars-produced *All Creatures Great and Small*, and Bland had also choreographed a charity show that Nathan-Turner had been involved with; she had been a regular in two BBC1 twice-weekly soaps produced by her husband, playing Vera Harker in *The Newcomers* from 1967 to 1969 and then Mrs Lipska in *The Doctors* from 1970 to 1971. More recently she had been an agent and worked in stage musicals. ■

## Connections: Computer graphics

▶ The computer graphic rendering of the TARDIS seen on the Cybermen's cyberscope had originally been created for, and used in, *Logopolis* [1981 – see Volume 33].





# Production

All the live-action filming for the exteriors of the cave entrance for Part One was accomplished on a single location day, Thursday 29 October. Filming on 16mm film took place between 8.30am and 5pm at Springwell Lock Quarry off Springwell Lane in Rickmansworth, Hertfordshire – a location previously used as Omega’s antimatter world in *The Three Doctors* [1972/3 – see Volume 19]. None of the regular cast was required as the action centred on the troopers and Professor Kyle; only Clare Clifford, James Warwick, Suzi Arden, Ann Holloway, Steve Morley (who performed all his scenes on film),

Anne Clements, Mark Straker and eight extras were needed. Several special props were used, including the scanner operated by Walters and the firearms carried by the troopers, the barrels of which illuminated when ‘fired’. During the location rehearsal, Peter Grimwade advised James Warwick to “rough up” his performance as Scott a little, and from this point the actor performed as if he was a member of the SAS. Rehearsals for *Earthshock* began on Friday 30 October, the regular cast having completed the taping of *Black Orchid* about a week earlier. Like Saward, Davison had also watched all the existing Cybermen episodes in preparation for the serial, but had been less than

**Below:**

Exploring the caves on Earth.





impressed by *The Tenth Planet*. Grimwade split the studio sessions so that the first taping block included all those scenes set on Earth; the only freighter scenes were those in Cyber Control. This meant that several of the guest stars would not be needed until the second block, while the majority of the troopers – and Clare Clifford – could be released after the first block; indeed, regular cast member Sarah Sutton would not be needed for the second studio session. Only four Cybermen were required: the Cyber Leader, the Cyber Lieutenant (a new rank created by Saward) and two Cybermen extras. Cast as the Cyber Leader was David Banks, a young actor who had studied drama at Manchester University; his television work included *The Professionals*.

Clare Clifford was an old friend of Peter Davison's, having trained with him at drama school. She and Janet Fielding became friends, enjoying lots of fun – notably borrowing the Polaroid camera used for continuity on sets and taking a photograph of James Warwick while he was in the bath. Warwick was a giggler, and added to the enjoyable atmosphere for some of the cast.

### Closely guarded secrets

**T**wo major elements of Saward's script – the return of the Cybermen and the death of Adric – had been kept closely guarded secrets during pre-production. The location work had not required the use of the Cybermen, and Nathan-Turner was determined to keep their return under wraps until transmission. On Wednesday 4 November the producer requested that the observation room of Studio TC8 should be closed to spectators during the recording of the serial.



#### Left:

Captain Scott has his suspicions about the Doctor.

Production on *Earthshock* ran concurrently with work on the pilot for a potential *Doctor Who* spin-off series, *K9 and Company*. The title sequence for the pilot, *A Girl's Best Friend*, was planned for filming on Monday 9 November, and the main shoot in Gloucestershire was to run from Thursday 12 to Tuesday 17 – just after recording on *Earthshock*'s first studio session, between Tuesday 10 and Thursday 12 November in TC8.

Originally, Laurie Taylor was to have been the sound supervisor on *Earthshock*. For the first studio session, trainee Elinor Carruthers also acted as production manager alongside Geoffrey Manton, but was uncredited.

Most of the studio days for *Earthshock* saw recording taking place in the afternoon and evenings between 2.30pm and 5.15pm and then from 7.30pm to 10.30pm; the only day with no afternoon recording was Tuesday 24 November.

On entering studio on the morning of Tuesday 10, the first scenes recorded were inserts for director Grimwade's earlier serial, *Kinda*.

The first *Earthshock* scene to be taped was set in Adric's room on board the TARDIS. The rest of the day was spent on scenes set in the TARDIS control room for all four episodes, up to the scene in which Tegan attempted to grab the console (the panels of which had been modified since the previous recording,



### Connections: Cyber-time

► A possible chronological contradiction occurs when the Cybermen view the events of *Revenge of the Cybermen* [1975 - see Volume 23] on their cyberscope. The events of *Revenge of the Cybermen*, set in the twenty-ninth century, take

place in the future of *Earthshock*, which is set in 2526.



the remaining glare shield now lost and the controls for defusing the bomb and detecting the electromagnetic field added). As usual, the TARDIS' scanner was a blank Colour Separation Overlay (CSO) screen; although scenes of characters staring at it were recorded, the images they saw were added during post-production. A recording break was allowed for Clifford to change out of her original overalls which were worn by Fielding for the remainder of the serial. The

TARDIS' console - which was operated manually from below by a visual effects assistant when the mechanism broke - was also fitted with a flash charge for the scene where a Cyberman fired at Nyssa, Scott and Kyle's group when bursting into the ship in Part Four.

Wednesday 11 concentrated on the scenes set in the main cavern for Parts One and Two, the cave tunnels for Part One and some scenes set in the small cavern. Many of the scenery elements were Jablite and plastic items from BBC stock. The android silhouettes were very much as described by Saward in his script: each artist had a right-hand glove which could be fitted with a flash charge to detonate on cue as the android 'fired' - although this meant that each figure could only fire once during each take. The destruction of the androids was realised via dressed dummies which exploded in a shower of sparks; Waterhouse threw a lightweight prop rock at the male silhouette prior to its demise. The substitution of a solid hatch for one with a hole burned into it gave the illusion of the troopers' weapons burning through; behind this was revealed a visual

effects 'bomb' with flashing rods and an LED countdown display. The tunnel scenes for Part One were taped next, followed by the dematerialisation of the TARDIS from the small cavern in Part Two (using a locked-off camera as usual) and then its materialisation in Part One.

The final day of the first studio, Thursday 12, began with the remainder of the scenes in the small cavern, followed by the final TARDIS control room scenes in Part Four.

Again, the console was rigged with small explosive charges for when the Cyber Leader fires his weapon wildly at it; a spark from the charge fell into Janet Fielding's hair, causing her to shriek in pain on the final take. Other pyrotechnics were used in a cutaway shot of the Cyber Leader's chest unit exploding after he has been gunned down by the Doctor.

The afternoon and evening of the third day was spent on all the scenes in Cyber Control, starting with the final shot of Part One where the Cybermen were revealed. In this shot, Banks was accompanied by two Cybermen extras - Jeff Wayne and Peter Gates-Fleming (who replaced Michael Gordon-Browne at short notice, when the latter had apparently been unable to stand the claustrophobic feel of the helmet) - to

### Right:

Captain Briggs believes the Doctor and his friends are stowaways.







save having to pay Mark Hardy (who had previously played an uncredited Swampie in *The Power of Kroll* [1978/9 – see Volume 30]) for a brief appearance at the end of the episode. Recording also included cutaway shots of the reviving Cybermen pulling plastic sheeting away from their heads and bursting out of prop polystyrene and cardboard silos. It had been planned to then record the model shots for the serial, but these had to be dropped and postponed to the second studio session because of lack of time.

## Rehearsals and studio sessions

**R**ehearsals for the second block got underway on Saturday 14 November, and that morning Peter Davison appeared in full costume as the Doctor alongside two Daleks and a number of *Doctor Who* fans dressed as monsters from the series on a float taking part in the Lord Mayor's Parade.

For rehearsals leading up to the second studio, the cast was joined by the freighter crew cast including Reid, June Bland, Alec Sabin, Mark Fletcher and Christopher Whittingham. Also on Saturday 14 November, *The Sun* ran a picture of Janet Fielding taken during a photoshoot in which she wore a striking outfit; under the title *A Tonic for the Doctor*, Fielding commented of the series: “I really love it... It's nice being a bit zany.”

Joining the team late because she had been delayed by another project, Reid found the cast and crew very serious – particularly director Peter Grimwade. The

crew, many of whom thought her casting strange, feared that she had no grasp of the plot at all; Reid herself admitted as much, not being familiar with the programme. She attempted to lighten the atmosphere in rehearsals – but unfortunately her joke about her line “we’ve come out of Warp Drive” being the name of a road went down badly (“Is that down the Earl’s Court Road?” she asked), and Grimwade worried that she was not going to deliver the straight performance he required. Indeed, he addressed this with the veteran actress in rehearsals, to the astonishment of the rest of the cast. The conflict was that Grimwade sought a gritty and serious performance whereas Reid wanted to exploit the humour.

Shortly before the recording of the second studio session, Matthew Waterhouse was telephoned by a newspaper journalist who had heard that he was leaving. Not briefed about how to handle the situation, Waterhouse denied all the stories of Adric’s departure.

The second studio session, again in TC6 ran from Tuesday 24 to Thursday 26 November. Taping began with the majority of the scenes set on the freighter bridge for Parts Two and Three, up to the point where Ringway threatened to kill the Doctor (these scenes required no crewmember extras and no Cybermen). This major set incorporated a flat CSO screen onto which various images could later be placed. There were also four colour television monitors built into the set to relay images of the hold set, ‘status screens’, and some specially created ‘power display’ graphics.

Recording continued on the hold and gantry walkway sets with the scenes between Ringway and the

### Left:

The Cybermen are in hiding on the freighter ship.

### Connections: Final moments

▶ In his final moments, as Adric faces his death, he clutches the reed belt worn by his brother Varsh who died in *Full Circle* [1980 – see Volume 32].





two speaking crewmen, Vance and Carson, in Part Two. The hold took up most of the studio and, because of the nature of the set, Grimwade and Lloyd-Jones had allowed for camera shots to include the lighting gantries and parts of the studio itself. Recording continued with the scenes of the Doctor and Adric among the silos in Part Two and in the scenes hold for Part Three.

#### Right:

The Cyber Leader gives his orders.

Wednesday 25 saw the main force of the Cybermen make their first appearance; like Gordon-Browne before him, extra David Bache found being screwed into the Cyberman helmet distressingly claustrophobic. Taping continued with more Part Three hold scenes, including a cutaway of Ringway handing out guns to the crew from the corridor outside the bridge. These weapons were the same type used by the troopers; one of the crew member extras was played by Val McCrimmon, an assistant floor manager on *The Sensorites* [1964 – see Volume 3], *Planet of Giants* [1964 – see Volume 3]

and various stories since *Nightmare of Eden*.

Recording switched to the linked sets of the freighter bridge and its external corridor for the remainder of Part Three and up to the scene where the escape pod left in Part Four. One of these scenes showed the Cybermen attempting to break through a bulkhead door using a thermal lance; this was taped in reverse order, starting with the prop Cybermen enmeshed in the door, and then, after a recording break, lining this up to the hand of a Cyberman (Mark Hardy) punching through a prop



polystyrene door to grasp the wires held by the Doctor. One of the doors was a lightweight polystyrene and balsa wood prop which was blown in by the Cybermen during Part Three. There were also problems with the radio mike in the Cyber Leader's dialogue.

These scenes on the bridge and in the corridor continued into the final studio day, and were followed by the dematerialisation and materialisation of the TARDIS in the hold in Parts Four and Two respectively. Recording then switched to the hold for the scenes set around the TARDIS in Parts Two and Four.

A continuity error occurred at this point, regarding the trooper extras and the TARDIS scenes recorded a fortnight earlier. The TARDIS scene had shown Scott enter with a male trooper and a female trooper (Nikki Dunsford). However, the scenes recorded now showed Scott approaching the TARDIS with two male troopers and a female trooper (Dunsford) who was attacked and dragged off by a Cyberman. Later scenes showed Scott accompanied again by the two male troopers (Stephen Whymant and Jonathan Evans). In the final edit, Dunsford's trooper was attacked one moment, then appeared safe in the TARDIS, and then vanished altogether.

#### Connections: Final words

▶ The Doctor's comment, "I'm going outside now; I might be gone some time," is a misquote of the last words of Antarctic explorer Captain Lawrence Oates ("I am just going outside and may be some time") as recorded by Robert Falcon Scott in his diary for 17 March 1912 as Oates walked out into a blizzard rather than be

a further drain on the doomed party's resources.





Three short sequences of Adric working alone on the bridge to crack the final logic code were recorded next, followed by the shots of the wounded Cyberman (Mark Hardy) climbing the steps in Part Four. After this were taped Waterhouse's final two scenes, wherein the Cyberman destroyed the keyboard – courtesy of a flash charge – and Adric faced death.

Recording then moved back to the hold for the scenes of the Cyber Leader escorting the Doctor and Tegan back to the TARDIS in Part Four; Banks accidentally fell down the gantry steps in one take. After this, the Part Three sequences featuring Scott, Tegan and the troopers were taped, followed by Tegan's capture by the Cybermen at the start of Part Four, and the final episode's outstanding trooper scenes. Once again, an exploding chest unit was rigged for the scene in Part Three where Tegan shot a Cyberman.

Adric's death

**R**ecorded as cutaway shots throughout the last two days were images of the Leader and his Cybermen marching around the hold; these were cut into several scenes of the finished serial. Also recorded was a static shot of Adric's broken badge for mathematical excellence on a black velvet backdrop. This formed the background to the silent closing credits of Part Four (a ploy to heighten the emotional impact of Adric's death which Nathan-Turner had seen used to mark the

death of the character Martha Longhurst in the soap opera *Coronation Street*).

Because this was the final serial in production that year, the four regular cast members also recorded a Christmas message outside the TARDIS on the hold set; this formed part of the BBC's seasonal trailers. Recording concluded with most of the model shots postponed from the first block, such as the model of the silo hold and the freighter. This was handled by Martin Bower, who produced the wood and plastacard space station prop for Sector Sixteen seen in Part Two, the escape pod seen in Part Four, plus Briggs' freighter – which was partly inspired by the *Nostromo* in the 1979 movie *Alien* – and a model of the freighter hold showing all the silos. Bower also created the guns and the TARDIS tool kit used in the serial. Some planned model shots showing the freighter leaving dock and entering Earth's atmosphere and the TARDIS in flight were abandoned due to lack of time.

Both Davison and Saward were pleased with the final production; Davison appreciated the script's combination of humour and suspense, and Saward felt that Grimwade had handled the production of his story particularly well. Sarah Sutton had also been impressed with the story and the Cybermen. With the very complex and demanding recording completed, a very sad Matthew Waterhouse left Television Centre and drowned his sorrows in a taxi home which had been filled with bottles of champagne by the production team. ■

PRODUCTION

**Thu 29 Oct 81** Springwell Lock Quarry, Rickmansworth, Herts [Gravel Pit Cave Mouth]

**Tue 10 Nov 81** Television Centre Studio 8: Adric's Room; TARDIS Control Room

**Wed 11 Nov 81** Television Centre Studio 8: Main Cavern; Caves; Small Cavern

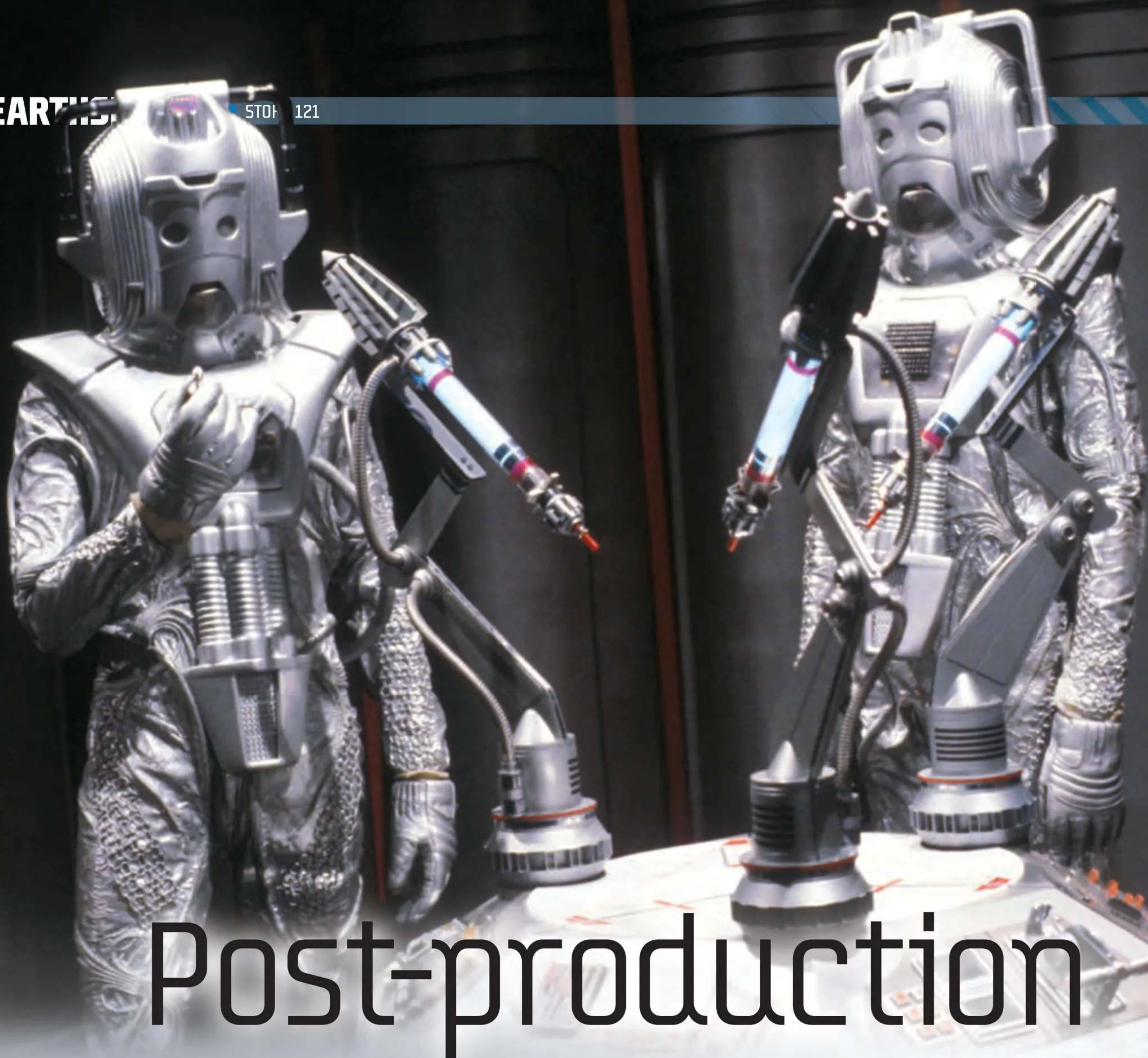
**Thu 12 Nov 81** Television Centre Studio 8: Small Cavern; TARDIS; Cyber Control

**Tue 24 Nov 81** Television Centre Studio 8: Freighter Bridge; Corridor Outside

**Wed 25 Nov 81** Television Centre Studio 8: Hold; Hold Walkway; Outside Bridge; Stairs; Freighter Bridge; Corridor

**Thu 26 Nov 81** Television Centre Studio 8: Freighter Bridge; Corridor; Hold; Models





# Post-production

**Above:** The Cyber Leader keeps an eye on things from Cyber Control.

**E** editing soon got underway on the serial. Three seconds of mute 16mm colour film, showing stock footage of a hillside, was inserted into the location material at the start of Part One. For the montage sequence viewed by the Cybermen in Part Two, the TARDIS was first identified by a short section of animation of a police box from Part One of *Logopolis*. Fourteen seconds of William Hartnell as the Doctor (also featuring Anneke Wills as Polly and Reg Whitehead as Krail) was used from the film recording of Episode 2 of *The Tenth Planet*, 16 seconds of Patrick Troughton (along with Gordon

Stothard as a Cybermen) was taken from Episode 6 of *The Wheel in Space* and 17 seconds of Tom Baker (accompanied by William Marlowe, Christopher Robbie and Ronald Leigh-Hunt) came from Part Three of *Revenge of the Cybermen*. These sequences, seen on the Cybermen's scope, were laid with a red haze into the recorded material.

Grimwade's editing meant that some of the sequences of the Cybermen breaking out of the silos and marching around the hold were used in both Parts Three and Four; in some of these, the Cyber Leader appeared to be in two places at once.

The post-production on the serial on the gallery-only day on Friday 20 November



included the addition of certain scenes from the caves and the freighter hold – plus a model shot of the freighter vanishing – to the CSO TARDIS scanner screen; the pink-and-white-striped beams fired from the troopers' guns using an EMI pattern generator and cardboard shapes; the red haze added to the androids' point-of-view images on the Cybermen control unit; a blue video halo for the Cybermen's weapons, the red glow from the thermal lance in Part Three which caused the bulkhead door to turn white and the final shot of Part Three, wherein the same image of the Cybermen marching through the hold was placed side-by-side three times in a merged shot. Slow motion was used for the explosion of both the android silhouettes in Part Two and, as the Doctor opened the hatch in that episode, the picture was flared negative.

## Special images

**V**arious images also had to be fed to the main CSO screen of the freighter, such as the space station, the hold, static from 'Section 16', starscapes, a caption slide of Earth and some specially



animated graphics in Parts Three and Four ('Store File (Groups) for Sector 75(a) Main Phase Bank', circuit diagrams and the 'status vectors'). Many of these special images were generated by Anchor. For the first time since *The War Games* [1969 – see Volume 14], the closing credits on Part Four of *Earthshock* ran as a roller caption.

The incidental music score was provided by Malcolm Clarke of the BBC Radiophonic Workshop. Clarke had previously scored *The Sea Devils* [1972 – see Volume 18]; for *Earthshock*, he devised a *musique concrète* score of just over 36 minutes, shaping metalling sounds which he had created by sampling hammering on pipes and girders; Clarke was allocated to the serial in September 1981 and worked alongside Dick Mills who provided the sound effects. At the production team's request, Clarke incorporated a theme developed for Adric and the Outlers by Paddy Kingsland for *Full Circle*, while for the scene in which the Doctor studied the dinosaur fossils he referenced *Fossiles* [*Fossils*], the twelfth movement of the 1886 suite *Le carnaval des animaux* [*The Carnival of the Animals*] by Camille Saint-Saëns. Grimwade also asked Clarke to develop a distinctive piece of music for the marching Cybermen to emulate the stock track *Space Adventure*, which had been used in several 1960s Cybermen serials. Unfortunately, Grimwade was not happy with the style of score Clarke prepared, and eventually complained to Nathan-Turner. However, Clarke's score was retained as the episodes were dubbed for broadcast. ■

## Connections: Tidy your room

▶ Various props from recent serials are scattered about Adric's room in the TARDIS, including the android's 'Death' mask from *The Visitation* [1982 – see page 6], the Kinda necklace from *Kinda* [1982 – see Volume 34], Adric's party outfit from *Black Orchid* [1982 – see page 34] and the reed belt worn by Adric's brother, Varsh, in *Full Circle* [1980 – see Volume 32].



## Left:

The Doctor attempts to convince Captain Briggs of the danger she and her ship are in.



# Publicity

## Right:

"You're pointing your gun in the wrong direction, mister."

- ▶ On Thursday 3 December 1981 a press release was issued which included details of Adric's death; newspapers were requested not to reveal this. *The Sun* covered Adric's departure on Friday 4, discussing the matter with Nathan-Turner who felt that three companions in the TARDIS had been "overdoing it".
- ▶ Wearing an old-fashioned 1960s Cyberman costume but using the *Earthshock*-style voice modulation, David Banks joined K9 in a line-up of robots on Thursday 3 December for the recording of the BBC1 game show *Larry Grayson's Generation Game*; this was broadcast on Saturday 12 December.
- ▶ Nathan-Turner continued to keep the content of the serial a surprise,



and turned down an offer from *Radio Times* of both a cover and article to promote the serial's début. To preserve the surprise, the roles played by David Banks and Mark Hardy were given in *Radio Times* as simply 'Leader' and 'Lieutenant'.

- ▶ Heavy criticism of *Doctor Who* by Les Collis of the *Daily Express* a week earlier brought various missives of support for the show in the paper on Saturday 6 March 1982, including responses from Nicholas Pond of Epping Green, John Dowty of the Isle of Man, David Hankinson of Leicester (who would later be a Dalek operator on the series) and Robin Calvert of Blackpool.

# Broadcast

- ▶ *Earthshock* was broadcast on BBC1 at 6.55pm on Mondays and 7.05pm on Tuesdays between 8 and 16 March 1982 (BBC Cymru broadcast the serial at 7.45pm on Mondays and Wednesdays to allow *Heddiw* to be screened in the earlier slot). The Wednesday 10 edition of *Radio Times* carried a small 'Back Page' article

about the return of the Cybermen, accompanied by a piece of artwork from Mark Thomas.

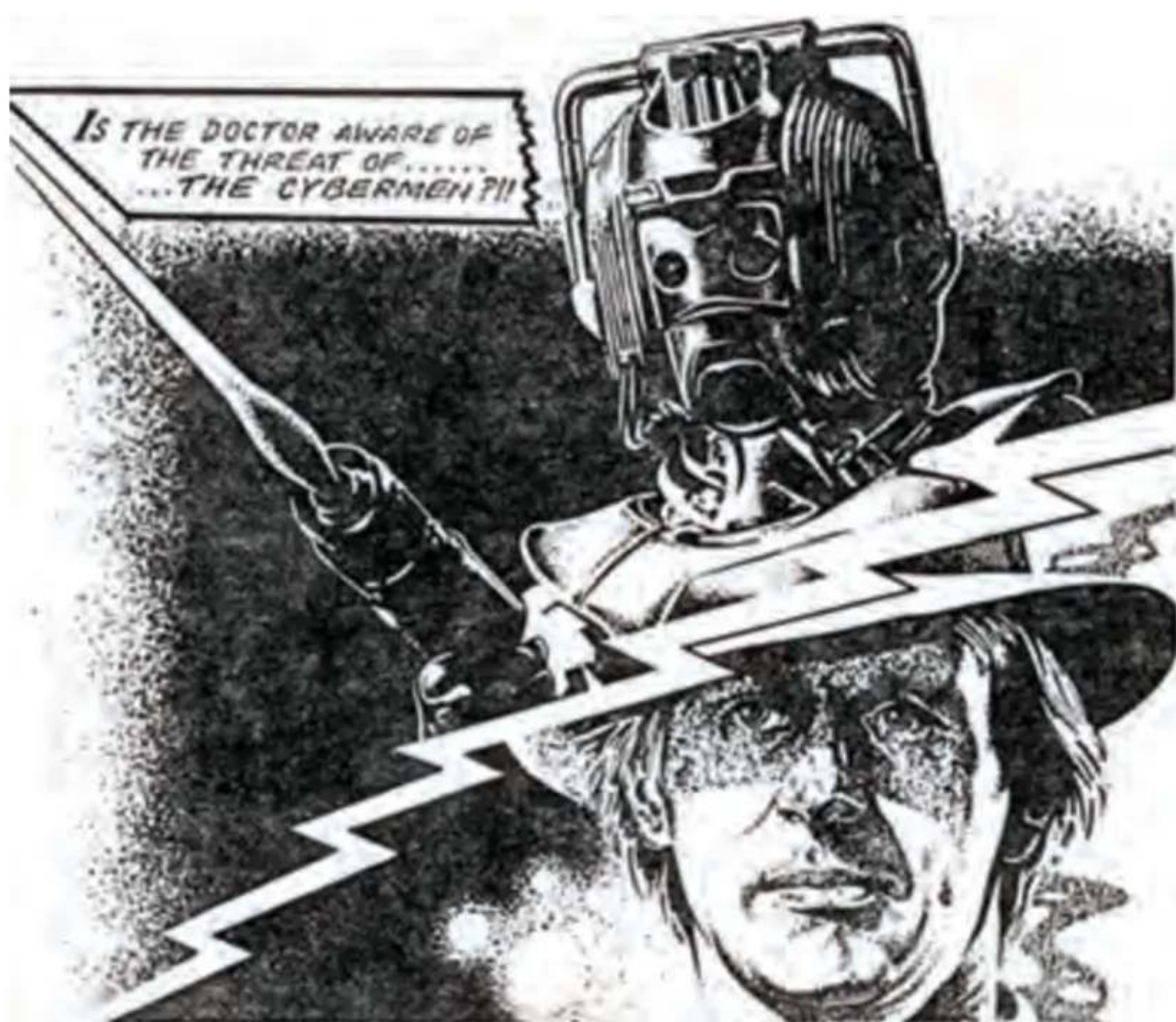
- ▶ The return of the Cybermen was also marked on the BBC2 television review programme *Did You See...?* on Saturday 13 March when Gavin Scott presented a slightly irreverent look at the history



of *Doctor Who* monsters with extracts from many previous *Doctor Who* serials as well as the flashback sequence from *Earthshock* Part Two.

- ▶ After the transmission of Part Three of *Earthshock*, Nathan-Turner received a telephone call from Davison who had noticed that, during the scene in which Scott and his troopers discovered the massacre in the ship's hold, Elinor Carruthers (a trainee production floor manager) could be seen reading a script in the background shadows. The following day, Davison appeared with Donny Macleod on *Pebble Mill at 1* to promote *Peter Davison's Book of Alien Monsters*; three of the clips from *Did You See...?* were screened.

- ▶ Opposition to *Earthshock* on ITV came from the popular networked holiday show *Wish You Were Here* on Mondays and the largely networked soap *Emmerdale Farm* on Tuesdays. The ratings were still strong at around nine million, with Part Three gaining the highest chart position for the 1982 series to that point.



- ▶ The production office received three letters of complaint about Adric's death from parents of upset children, plus one letter criticising the production team for showing the Cybermen wrapped in clear plastic bags, an action that children might imitate with potentially lethal consequences. Nathan-Turner told parents of distraught children to watch the Davison-headlining edition of *This Is Your Life* to be broadcast on Thursday 25 which would show Waterhouse to be alive and well. *The Daily Mail* covered the companion's demise on Wednesday 17 March with a piece entitled *Dr Who's lad is dead unlucky* in which Waterhouse commented about his exit from the show, erroneously pointing out that no companions had been previously killed off. The *Radio Times* dated Thursday 1 April included three letters of comment about *Earthshock* – two concerning the death of Adric and one concerning the shots of Cybermen with 'plastic bags' on their heads.

**Above:**

The Doctor deactivates the Cybermen's bomb and saves the day.

**Left:**

Mark Thomas' promotional artwork that appeared in *Radio Times*.



**Right:**  
Everyone keeps their heads down during the battle in the caves.



- ▶ The premature end of the American series *Bret Maverick* during the summer meant that six 50-minute slots were allocated at short notice to reruns of *Doctor Who* under the umbrella title *Doctor Who and the Monsters*. *Earthshock* was the last of the three repeats, and was billed as *The Cybermen* in *Radio Times*. Although both episodes were scheduled for 7.20pm on Monday 9 and 16 August, Part One was broadcast some 20 minutes later than scheduled. The ratings of around five million were reasonable for a summer repeat, especially being broadcast against the popular soap opera *Coronation Street*. *Doctor Who and the Monsters* was not broadcast by BBC Cymru. The repeat elicited a further letter of complaint about the use of ‘plastic bags’ on Friday 20 August.
- ▶ The serial was sold abroad to many countries, including Australia, New Zealand and also to North America where *Doctor Who*’s popularity was

increasing (and where the serial was also syndicated as a 90-minute TV movie). The Netherlands broadcast the serial as *Aardschok* in January and February 1986.

- ▶ *Earthshock* Part Four was screened on Sunday 30 October 1983 as one of the *5th Doctor – Selected Gems* at *Doctor Who: The Developing Art*, a 20th anniversary retrospective of the series staged at the National Film Theatre.
- ▶ The serial was screened on satellite by UK Gold from July 1994, and later repeated as a compilation edition.
- ▶ It was also shown on Watch as part of *Doctor Who*’s golden anniversary scheduling on Saturday 26 October 2013 and on Drama on Sunday 30 November 2014.

ORIGINAL TRANSMISSION<sup>1</sup>

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Monday 8 March 1982	6.55pm-7.20pm	BBC1	24' 22"	9.1M (45th)	-
Part Two	Tuesday 9 March 1982	7.05pm-7.30pm	BBC1	24' 23"	8.8M (50th)	-
Part Three	Monday 15 March 1982	6.55pm-7.20pm	BBC1	24' 24"	9.8M (32nd)	-
Part Four	Tuesday 16 March 1982	7.05pm-7.30pm	BBC1	24' 28"	9.6M (40th)	-

<sup>1</sup> Except BBC Cymru: 8 March, 10 March, 15 March and 17 March 1982 (7.45pm-8.10 pm)

REPEAT TRANSMISSION<sup>2</sup>

Part One	Monday 9 August 1982	7.40pm-8.30pm <sup>3</sup>	BBC1	45' 49"	4.9M (83rd)	64
Part Two	Monday 16 August 1982	7.20pm-8.10pm	BBC1	46' 45"	5.2M (79th)	68

<sup>2</sup> Billed as *Doctor Who and the Monsters: The Cybermen*. Not BBC Cymru

<sup>3</sup> Scheduled for 7.20pm-8.10pm



# Merchandise

**B**ecause he was busy working on the television series – and also because he had been disappointed with his own adaptation of *The Visitation* – Eric Saward allowed his serial to be novelised by actor/writer Ian Marter. In *Doctor Who – Earthshock*, Marter renamed the character of Carson

‘Buchanan’ after a friend of his. The book was first published in hardback by WH Allen in May 1983; a Target paperback followed in August, numbered 78 in the *Doctor Who* Library. The book bore a photographic cover of the Doctor aiming Ringway’s gun. The paperback was also part of *The Third Doctor*

*Who Gift Set* issued in late 1983, and was reprinted by Target, with a new cover by Alister Pearson, in April 1992. A reading of the novelisation by Peter Davison with Cybermen voices by Nicholas Briggs was released by AudioGO in February 2012.

Three pieces of Clarke’s music from *Earthshock* (*Subterranean Caves* and *Requiem* from Part One, and *March of the Cybermen* from Part Three) were released in stereo on a BBC LP and cassette entitled *Doctor*

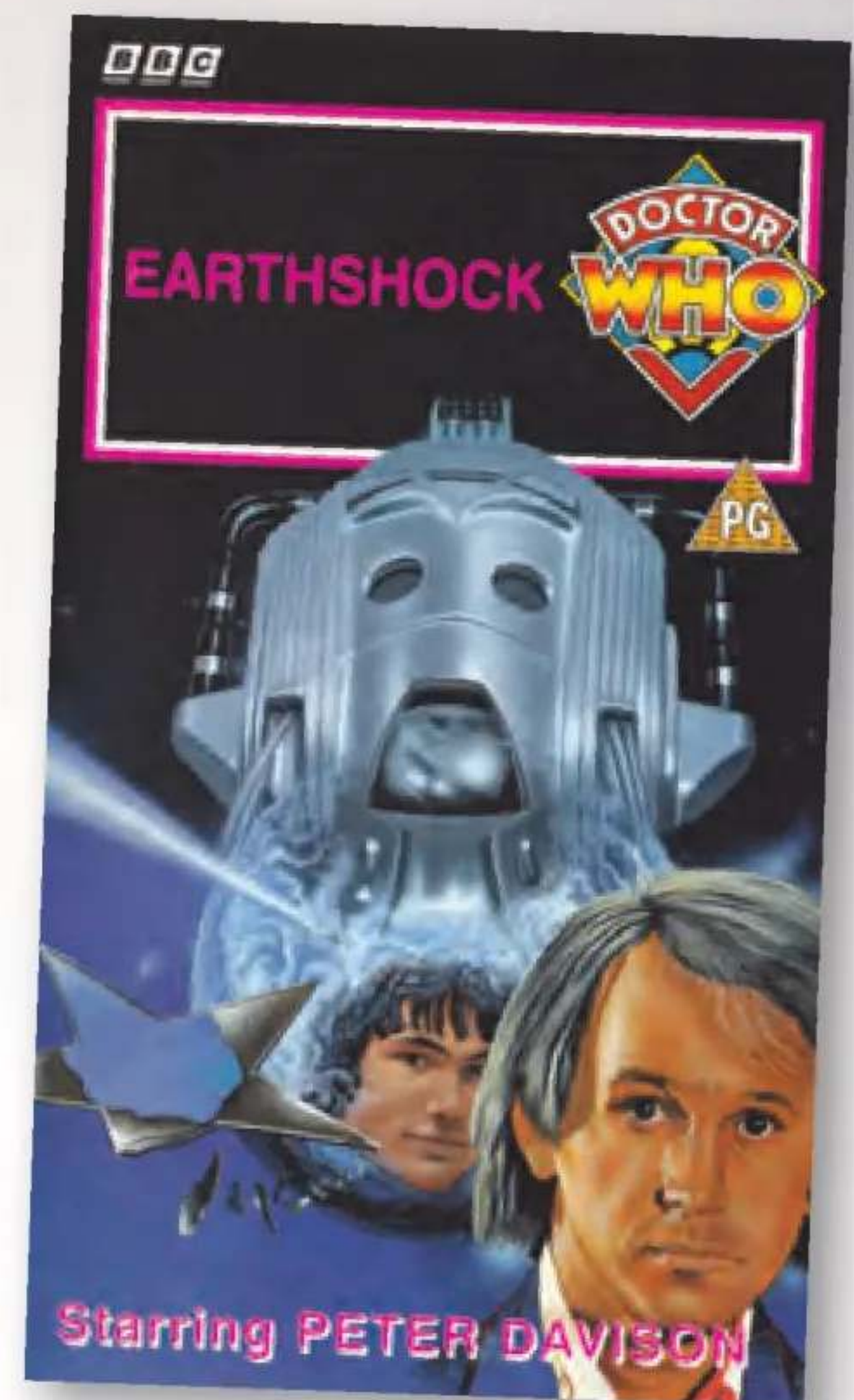
*Who – The Music* in February 1983. *Requiem* and *March of the Cybermen* were included on the first of two *Doctor Who* picture discs released by the BBC in North America in 1984; all three tracks were included on the second picture disc in 1985 and on the CD *Doctor Who: Earthshock: Classic Music from the BBC Radiophonic Workshop: Volume 1*, released by Silva Screen in late 1993, and the three tracks also featured on *The Best of Doctor Who: Volume 1 – The Five Doctors* issued on CD by Silva America in July 1994.

Incidental music also featured on Silva Screen’s 11-CD version of *The 50th Anniversary Collection* in September/November 2014 and also the four-CD version which had previously appeared in December 2013. The track was *March of the Cybermen*.

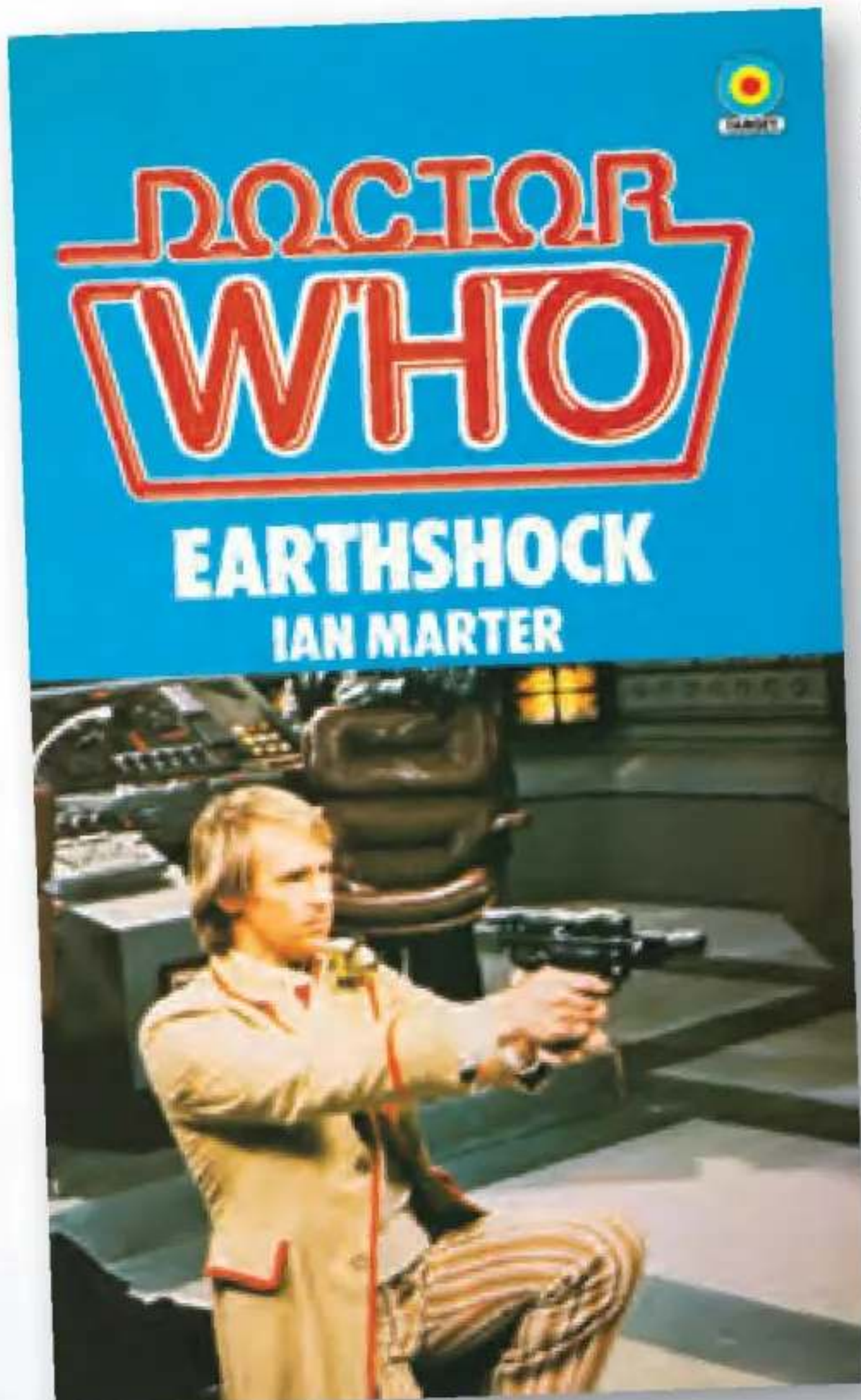
Harlequin Miniatures issued several *Earthshock* metal models: a Cyberman and a Cyberman Firing (in 1998), and Lieutenant Scott and the Cyber Leader (in 2000).

*Earthshock* was released on videotape by BBC Video in September 1992 with cover artwork by Andrew Skilleter. It was later released on DVD by BBC Worldwide in August 2003. This release came with these extras:

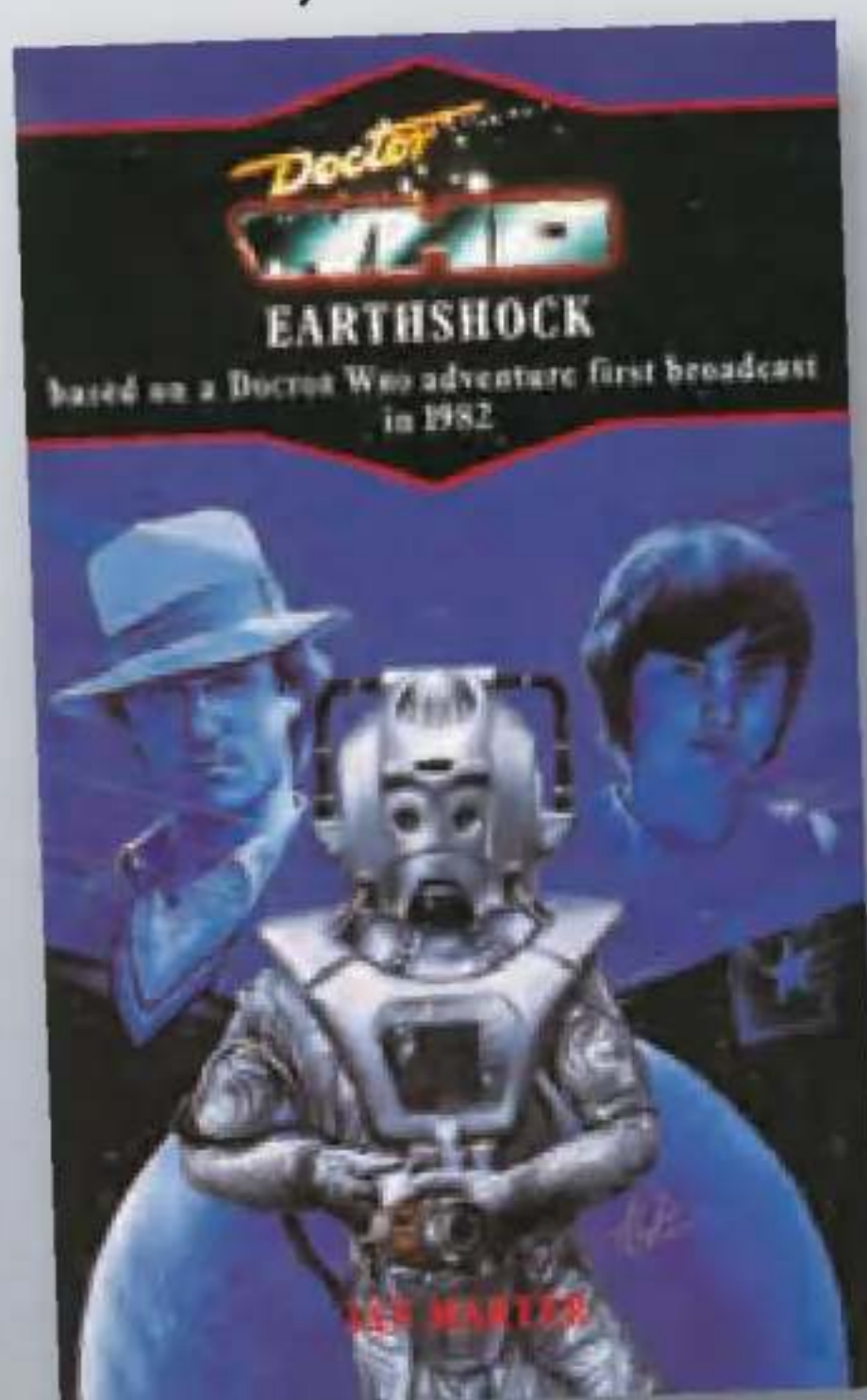
- ▶ **Commentary** by Peter Davison, Janet Fielding, Sarah Sutton and Matthew Waterhouse
- ▶ **Putting the Shock into Earthshock** – behind-the-scenes documentary with Steve O’Brien, Mark Gatiss, Peter Davison, Gary Russell, Eric Saward, Ian Levine, Matthew



**Above:** The original video release of the story, with a cover illustration by Andrew Skilleter.



**Left:** The novelisation covers, with a reprint illustration by Alister Pearson.



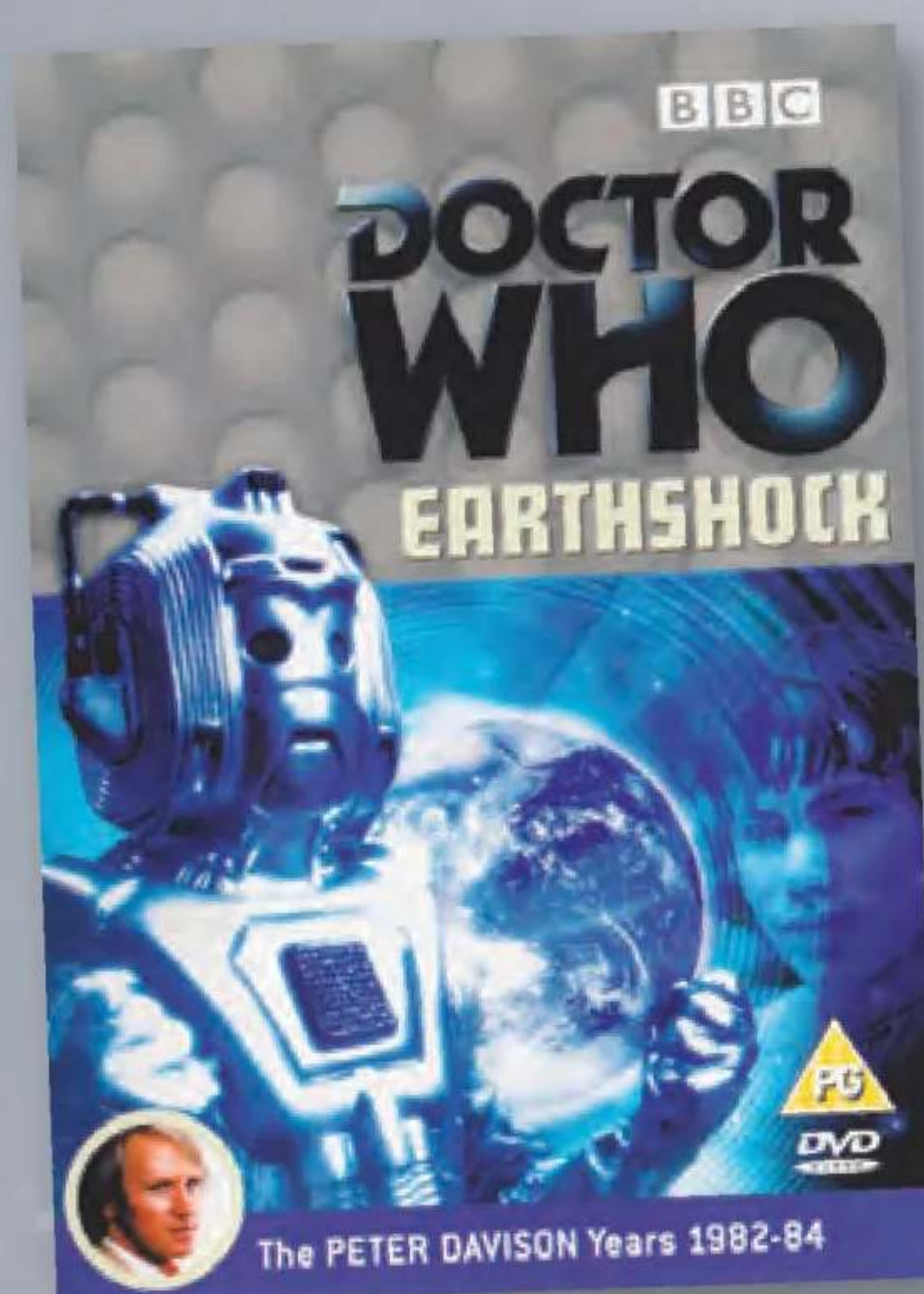


**Right:**  
Character  
Options'  
Earthshock  
Cyberman.

Waterhouse, Sarah Sutton, David Banks,  
Tim Collins MP, Gary Gillatt, Steven Moffat and  
Peter Grimwade

- ▶ **New CGI effects**
- ▶ **Film sequences**
- ▶ **Did You See ...?** feature broadcast Saturday 13 March 1982
- ▶ **Music only track**
- ▶ **Production subtitles**
- ▶ **Picture gallery**
- ▶ **Earthshock: Part Five**
- ▶ **Doctor Who - 40th Anniversary:** 1963-2003
- ▶ **Easter egg** - extract from the BBC2 sketch show *The Real McCoy* with redubbed scene of *Earthshock* from the edition broadcast Tuesday 6 September 1994

**Below:**  
The DVD cover  
by Clayton  
Hickman.



**Right:**  
Eaglemoss'  
figurine of the  
Cyber Leader.

The DVD was originally released in error in a clear case without an information booklet. This version was quickly recalled.

In April 2006 *The Sun* gave away a set of six *Doctor Who* DVDs for free with tokens from the newspaper. One of the stories was *Earthshock*. *Earthshock* was also included on *The Cybermen Collection* four-DVD box set, exclusive to Amazon in November 2006, released on DVD as part of GE Fabbri's *Doctor Who - DVD Files* with issue 32 in March 2010, and on 2|entertain's DVD and box set *An Introduction to the Fifth Doctor* which was released exclusive to HMV in November 2015. In America, BBC Worldwide USA released *The Cybermen* DVD box set in May 2015 and the *Monsters Gift Set* in November 2016. Both these releases included *Earthshock*.

A talking Cyberman toy was available from Product

Enterprises in November 2002. In 2010 Character Options issued five-inch *Earthshock* Cybermen action figures. A Cyber Leader figurine was included with issue 32 of the *Doctor Who Figurine Collection*, published by Eaglemoss in November 2014.

Character Options issued its Monsters Collector Figure Set of five-inch action figures, exclusive to B&M stores in July 2017. Among these figures was an *Earthshock*-style Cyberman.

In 2011, This Planet Earth sold full-size replicas of an *Earthshock* Cyberman head (priced £395) and an *Earthshock* Cyberman (priced £2,895).

A Forbidden Planet exclusive *Earthshock* Cyberman costume T-shirt was available in October 2011.

In 1983 Imagebond sold Cyberman badges featuring the head/chest unit of an *Earthshock*-style Cyberman.

The Stamp Centre issued covers for *Earthshock*, signed by Peter Davison in 2008. In May 2002, it issued a set of four photographic collage greetings cards designed by Ian Burgess, with images from *Earthshock* featured.

Two 1982 Waddingtons jigsaws were partly based on images from *Earthshock*. Fine Art Castings produced models of the Cybermen from this serial in 1986. ■





# Cast and credits

## CAST

**Peter Davison** ..... The Doctor  
with

**Janet Fielding** ..... Tegan  
**Sarah Sutton** ..... Nyssa  
**Matthew Waterhouse** ..... Adric  
**Beryl Reid** ..... Briggs [2-4]  
**James Warwick** ..... Scott  
**Clare Clifford** ..... Kyle  
**Steve Morley** ..... Walters [1]  
**Suzi Arden** ..... Snyder [1]  
**Ann Holloway** ..... Mitchell [1]  
**June Bland** ..... Berger [2-4]  
**Alec Sabin** ..... Ringway [2-3]  
**Anne Clements** ..... First Trooper [1]  
**Mark Straker** ..... Second Trooper [1]  
**David Banks** ..... Cyber Leader  
**Mark Hardy** ..... Cyber Lieutenant [2-4]  
**Mark Fletcher** ..... First Crew Member [2]  
**Christopher Whittingham** .....  
..... Second Crew Member [2]

## UNCREDITED

**Lisa Clifton, Lynne Brotchie, Linda French,  
Kevin O'Brien, Miles Ross, Nikki Dunsford,  
Mary Eveleigh, Jennie Persiva** .....  
..... Troopers inc Collis, Bailey, Seaton and Foster

**Stephen Whymant, Jonathan Evans** .....  
..... Troopers Brooks and Marshall  
**Carolyn Mary Simmonds** .....  
..... Female Android Silhouette  
**Barney Lawrence** ..... Male Android Silhouette  
**Jeff Wayne** ..... First Cyberman  
**Peter Gates-Fleming** ..... Cyberman  
**Val McCrimmon, John Towns, David  
Melbourne, Tim Goodings** ..... Crew Members  
**Steve Ismay, Norman Bradley, Graham Cole,  
David Bache** ..... Cybermen

## CREDITS

Written by Eric Saward  
Incidental Music: Malcolm Clarke  
Special Sound: Dick Mills  
Production Manager: Geoffrey Manton  
Production Associate: Angela Smith  
Production Assistant: Jane Ashford  
Assistant Floor Manager: Nicholas Laughland  
Film Cameraman: Keith Hopper [1]  
Film Sound: John Gatland [1]  
Film Editor: Mike Houghton [1]  
Visual Effects Designer: Steve Bowman  
Video Effects: Dave Chapman  
Vision Mixer: James Gould  
Technical Manager: Alan Jeffery  
Senior Cameraman: Alec Wheal  
Videotape Editor: Rod Waldron  
Studio Lighting: Fred Wright  
Studio Sound: Alan Machin  
Costume Designer: Dinah Collin  
Make-up Artist: Joan Stribling  
Script Editor: Antony Root  
Title Sequence: Sid Sutton  
Designer: Bernard Lloyd-Jones  
Producer: John Nathan-Turner  
Director: Peter Grimwade  
BBC © 1981

**Left:**  
Lieutenant  
Scott and  
his team.





# Profile

**MATTHEW  
WATERHOUSE**

Adric

**M**atthew Waterhouse was born 19 December 1961 in Hertford, and raised in Haywards Heath. His father was a company solicitor but the family's comfortable middle-class upbringing was touched by tragedy. Matthew's brother Richard, born 1960, died in a fall at home aged two, while his brother Nicholas, 10 years older than Matthew, took his own life in 1978. Matthew grew up close to his sister.

He attended St Wilfrid's Primary School, then later Shoreham Grammar, West Sussex. He grew up a huge fan of *Doctor Who* from the Patrick Troughton era, collecting memorabilia and writing and drawing his own *Doctor Who* comics.

Waterhouse had a letter published in Volume 1, number 11 of science-fiction magazine *Starburst* in late 1979. Another missive appeared in *Doctor Who Weekly* issue 10, published December 1979, which had been submitted ahead of the first issue's publication. "I think you may come across problems you don't expect," he warned. Waterhouse much later laughed this off as the work of "a pompous 17-year-old".

By the time he had another letter printed in the *Weekly*, in issue 18, published mid-February 1980, he was on the verge of crossing over from fandom to the programme itself.



He had always wanted to act, taking part in inter-school acting competitions and attending evening drama classes. After sitting his O and A-levels, Waterhouse looked for work while waiting to audition for drama schools. His Aunt Liz was a production manager on *Play for Today* and helped him find a clerk's job, filing newspaper cuttings with the News Information Office at Lime Grove. Here his enthusiasm for *Doctor Who* became well known, with colleagues nicknaming him K9.

While working in the cuttings office, he contacted in-house casting director Jenny Jenkins, who found him an audition that brought his first TV acting job, as public school boy Briarley in the first two episodes of *To Serve Them All My Days* (1980).

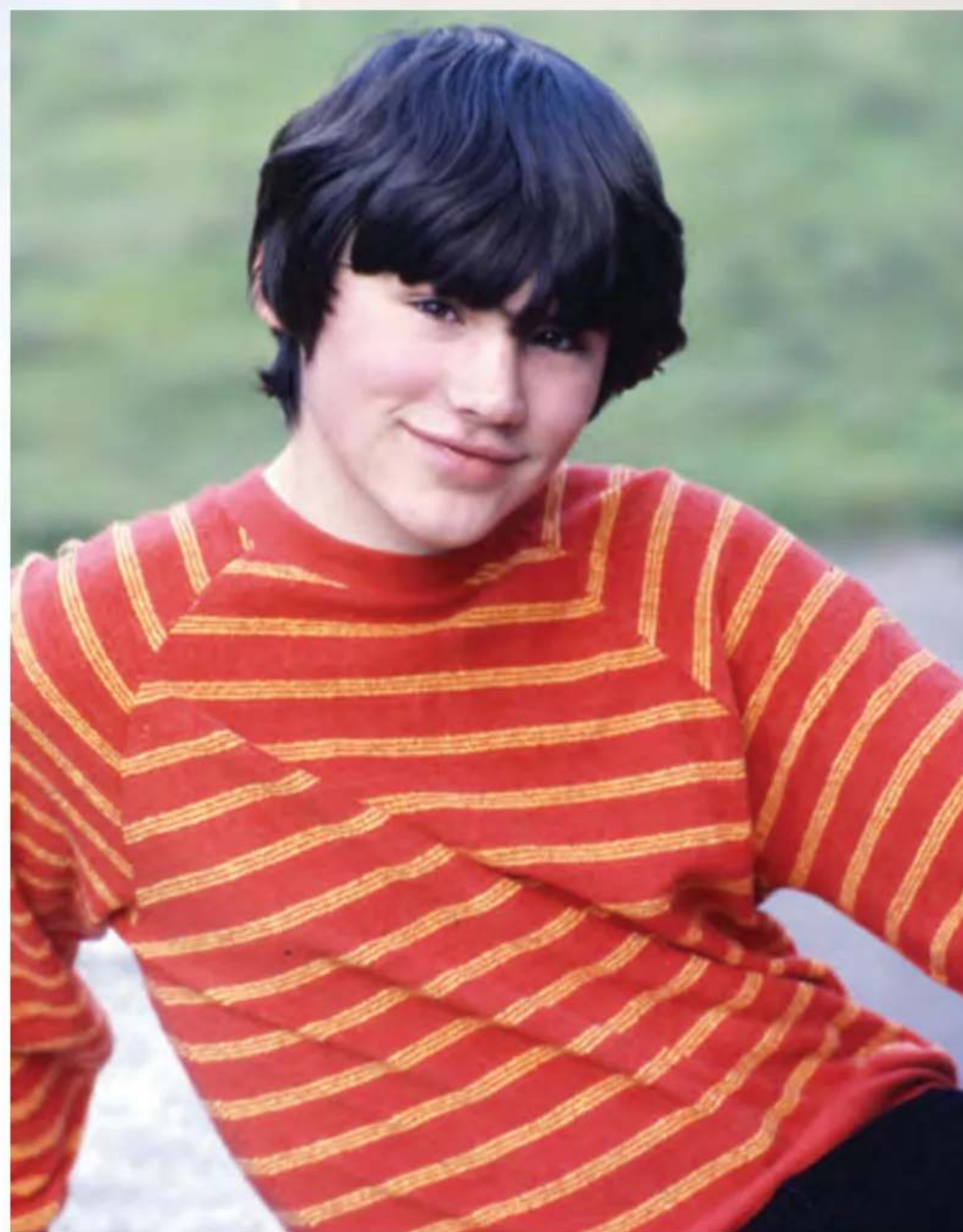
The character of Adric had meanwhile been conceived by Christopher H Bidmead and John Nathan-Turner in a memo dated 30 January 1980, describing a boy genius of 15 from the planet Yerfillag (Gallifrey backwards!). Adric's name came from an anagram of quantum physicist Paul Dirac.

Described as "enquiring, intelligent but definitely and irritatingly, a mendacious magpie", Bidmead saw Adric as a mathematical genius, while Nathan-Turner dubbed him "a cosmic Artful Dodger" in reference to *Oliver Twist*'s boy pickpocket.

On 26 February, Waterhouse read the *Evening Standard* story revealing Adric as the next assistant, and while making *To Serve Them All My Days* gained an audition through Jenny Jenkins.

Mistakenly thinking he was to read in a cockney accent, thankfully Nathan-Turner warned him ahead of his reading in the production office that they weren't seeking a cockney urchin. Also in the running was Christopher Hamill – soon famous as Kajagoogoo pop singer Limahl.

After a second reading, Waterhouse was offered the role. Actors' union Equity



**Left:**  
An early  
publicity shot  
of Matthew.

complained, since he was not a member, but a solution was soon reached.

At 18, he became the youngest ever actor to play a companion. Revealed to the press on 8 May, Waterhouse appeared on TV chat show *Saturday Night at the Mill* two days later. His first studio day was on *State of Decay* [1980 – see Volume 33], his second story in transmission order. A press call on 15 May 1980 duly appeared in the next day's newspapers, *The Sun* dubbing Adric 'a superbrat from the planet Alzarius'.

After a gap while *Meglos* [1980 – see Volume 32] went into studio, Waterhouse returned to shoot his screen début *Full Circle* [1980 – see Volume 32]. He found production testing, dealing with both the irascible ego of Tom Baker and the punishing demands of director Peter Grimwade. Waterhouse disliked his 'uniform' style costume, only changed on two brief, plot-driven occasions, later referring to his outfit as "space pyjamas".

Adric's screen début followed when *Full Circle*'s first episode aired on 25 October



**Right:**

Matthew with Lalla Ward, who played Romana.

1980, the day after Waterhouse's second episode of *To Serve Them All My Days* had been broadcast. He was guest presenter on that morning's Radio 1 children's magazine *Playground*, and had popped up on the previous Thursday's *Top of the Pops* to plug his arrival. He also guested on *Multi-Coloured Swap Shop* on the Saturday morning following his début.

Teen girl magazines took an interest in the young star. *Patches* magazine, in an article headlined *Adric's Magic* said; 'Fans everywhere love his cheeky grin!' while Matthew added disingenuously, "I haven't got a girlfriend at the moment." *Blue Jeans* meanwhile published a picture of Waterhouse with his own short hair – in earlier episodes he wore a wig.

Rapid format and personnel changes meant that with Peter Davison's arrival as the Doctor, the inexperienced Waterhouse found himself as the longest-standing member of the regular cast, now accompanied by Sarah Sutton as Nyssa and Janet Fielding as Tegan.

Waterhouse had struggled to find much rapport with the older Tom Baker and Lalla Ward and although he found Peter Davison

**Below:**

Matthew with Andrew Smith, the author of Adric's introductory story, *Full Circle*.



far more easygoing, Waterhouse's youthful inexperience could sometimes aggravate his fellow regulars. When during recording of *Kinda* [1982 – see Volume 34] Waterhouse ironically advised notable guest star Richard Todd, "Of course, the secret of television acting is not to look at the camera" – this offhand comment was embellished by Davison at conventions as Waterhouse gauchely attempting to give movie veteran Todd acting lessons.

He worked to establish Adric's character, as he told Richard Marson: "The trouble with Adric was that from the beginning he was so damned complicated. Unlike the others who fall aboard and can be developed, we established so many things in that first episode that showed he was a very screwed-up individual... [you] just couldn't go ahead with this complicated individual [and] make him out to be just a youthful innocent which I thought was too simple."

Waterhouse was frustrated to find Adric's character altering slightly with each script; "I was preoccupied with this sense of darkness in him," he told *Doctor Who Magazine's* Porl Cooper in 1993. "Perhaps it would have been better if I had forgotten it and just smiled a lot but it's not the way I work. So all through these stories he seems to me physically shut-off... he is constrained by his social ineptness."

Ultimately, as he confessed to *Doctor Who Magazine's* Benjamin Cook in 2010:



"I thought it was deeper than it was... I had a habit of over-thinking things."

Waterhouse discovered via a letter from John Nathan-Turner that Adric was to be written out. Though not fazed by this, Waterhouse feeling two years was probably long enough, he was less pleased to discover Adric was to be killed off. His last scenes were recorded on *Earthshock*'s final studio day on Thursday 26 November 1981.

A brief reprise saw an apparition of Adric reappear in the next serial *Time-Flight* [1982 – see page 94] purely to deflect observant viewers who read *Radio Times* billings in advance and might have noticed his absence from the cast list.

One final appearance came in the flashback regeneration sequence of *The Caves of Androzani* [1984 – see Volume 39], Waterhouse returning to deliver one line.

Many fans found Adric irritating and annoying, such criticisms usually ignoring his brattish streak was wholly intentional. He told Richard Marson in 1985: "The criticisms hurt me incredibly but you had to block them out because they were said by people with no real understanding."

On leaving *Doctor Who*, Waterhouse found regular stage work, playing Jim in *Treasure Island* (1982/3, Northcott Theatre, Exeter), Edmund in *The Lion, The Witch and the Wardrobe* (1984/5, Newcastle) and fronting a one-man tour *The Adventures of Huckleberry Finn* (1988). His performance as Eugene in Neil Simon's *Brighton Beach Memoirs* (1990, West Yorkshire Playhouse) was reviewed in *The Stage* as "quite superb". He appeared in productions of *Joking Apart* (1993, Cumnor House, Sussex) and *Hamlet* (1995, Shaw Theatre, Brixton).

Waterhouse made one film appearance in thriller *The Killing Edge* (1984).

He left for the US in 1998, residing in New Haven, Connecticut with his American partner, later husband.

Waterhouse recorded many DVD commentaries from 2003 and, after years of refusal, first reprised Adric on audio for Big Finish with 2014's *Fifth Doctor Box Set*. He has since appeared in *Cold Fusion* (2016), *The Star Men* (2017), *The Contingency Club* (2017), *Zaltys* (2017), *Kingdom of Lies* (2018), *Ghost Walk* (2018) and *Serpent in the Silver Mask* (2018), plus a *Short Trips* reading *The Ingenious Gentleman Adric of Alzarius* (2017). He also read the BBC audio novelisations of *Full Circle* (2015), *Four to Doomsday* (2017) and *The Visitation* (2012) and contributed readings to a first volume of *The Doctor Who Annual Audio* (2017).

In 2013, Waterhouse made a cameo appearance in *The Five(ish) Doctors Reboot* and attended *Doctor Who Live: The Afterparty*.

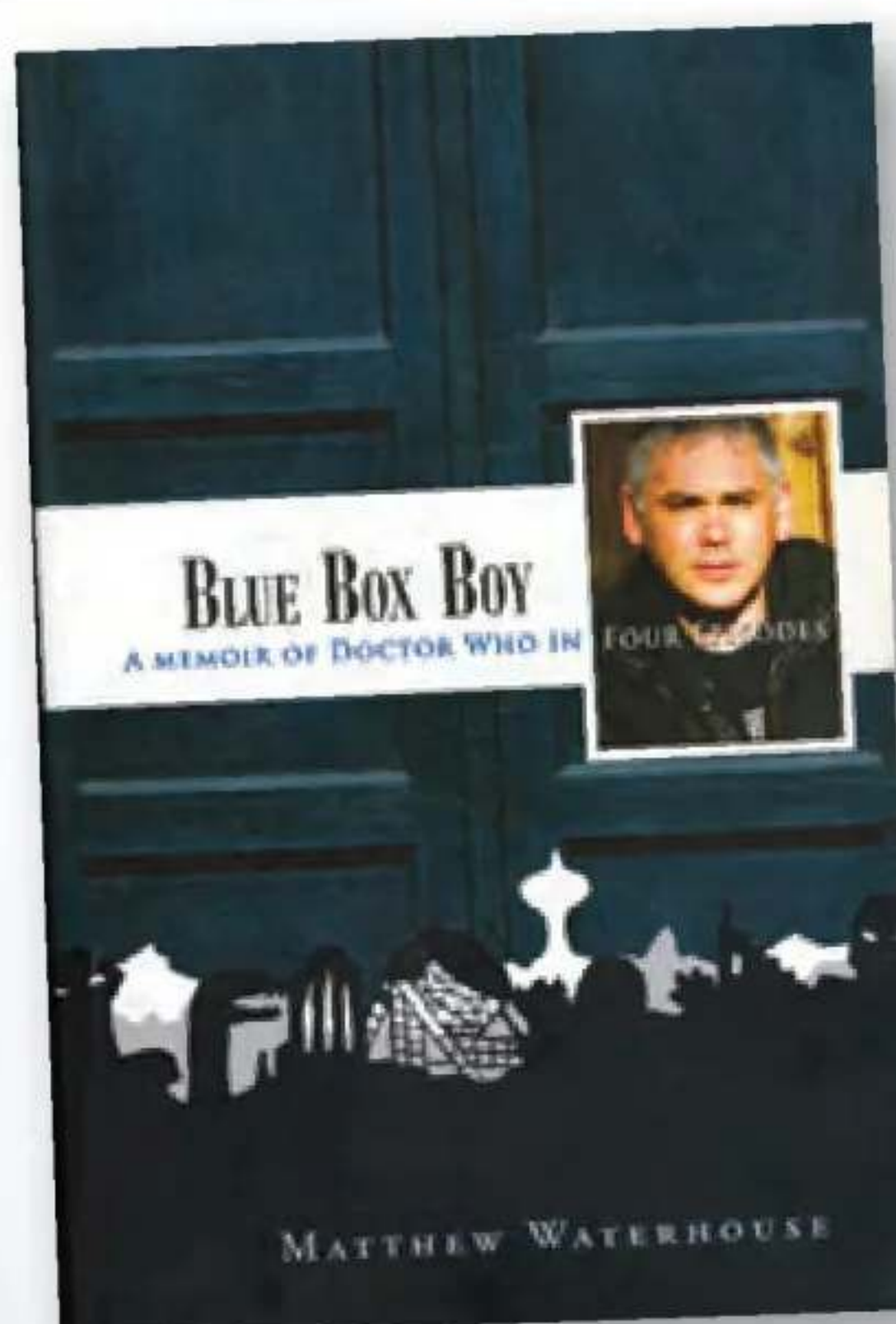
He played John Cunningham in several Big Finish *Dark Shadows* audio dramas since 2011 including *Bloodlust* (2015), and has written *Old Acquaintance* for short story collection *Dreams of Long Ago* (2017).

His memoir *Blue Box Boy* (2010, Hirst Publishing; reprinted 2013 by What Noise), written in the third person, reflected on his connection to

*Doctor Who*, both as a fan and as a young actor caught up in the prosaic realities of its making. He has written a trilogy of novels under the umbrella title *A Comedy of New York*, published from 2006, entitled *Fates*, *Flowers*, *Vanitas* and *Precious Liars*, plus short story collection *Sugar*, also recorded as audio books for What Noise.

A *Myth Makers* video interview, recorded at locations used for *Black Orchid*, was released in 2017.

He returned to live in the UK in 2016. ■



**Left:** Matthew's autobiography, *Blue Box Boy*.





# TIME-FLIGHT

➤ STORY 122

When a Concorde vanishes mid-flight, the Doctor tracks it down to Earth's prehistoric past where the crew and passengers have become the slaves of the mysterious sorcerer Kalid. But who is Kalid really?







# Introduction

**N**ot only did the 1982 series reintroduce both trips into Earth's past (*The Visitation* [see page 6] and *Black Orchid* [see page 34]) and the Cybermen (*Earthshock* [see page 62]) after a long break, it also included two stories with the Master, after the character had been given a new lease of life in the previous year's *The Keeper of Traken* [1981 – see Volume 33]. The evil machinations of the Doctor's arch-enemy bookended the series, and in *Time-Flight* the character's various foibles are very strongly re-established.

The Master had a long history of adopting various aliases, such as disguising himself as a telephone engineer in *Terror of the Autons* [1971 – see Volume 16], so that he wasn't recognised. In *Castrovalva* [1982 – see Volume 34] at the beginning of the series, he concealed himself as a member of the illusory city he'd snared the Doctor in. *Time-Flight* takes the Master's fondness for dressing up to a new level – as he adopts the identity of the mystic Kalid for apparently no other reason than his own amusement. He disguises himself again in *The King's Demons* [1982 – see Volume 37], and in *The Mark of the Rani* [1985 – see Volume 41] he wears the clothes of a scarecrow while spying on the Doctor. Much later, in *World Enough and Time* [2017] he asks his future incarnation, “Do you still like disguises?”

*Time-Flight* also harks back to problems that the Master had with his TARDIS in the early days. In his very first story, *Terror of the Autons*, the Doctor removed the dematerialisation circuit from the Master's TARDIS, stranding him on

Earth. In *Time-Flight*, the Doctor and the Master tinkers with each others' TARDISES resulting in something like the ‘time ram’ we saw in *The Time Monster* [1972 – see Volume 18] where both machines ended occupying the same position in time and space.

The idea of the Master cannibalising TARDIS parts gets revisited later on when he turns the Doctor's ship into a paradox machine in *Last of the Time Lords* [2008 – see Volume 56] and when he blows his dematerialisation circuit and ends up stuck on the Mondasian colony ship in *World Enough and Time*.

The Master's scheme in *Time-Flight* and his plans for the alien Xeraphin are quite difficult to unscramble but, at the very least, this story plays a key role in developing the intriguingly deranged quality of this much-loved villain. ■

## Right:

The Master adopts the guise of the Portreeve in *Castrovalva*.







' IN TIME-FLIGHT THE MASTER'S  
VARIOUS FOIBLES ARE VERY  
STRONGLY RE-ESTABLISHED. '



## PART ONE

**T**he supersonic passenger aircraft Concorde is cleared to begin its descent to Heathrow. But then air traffic control loses contact with it – as it disappears into thin air! [1]

In the TARDIS, the Doctor, Nyssa and Tegan are still numb from the shock of Adric's death. The Doctor suggests a trip to The Great Exhibition of 1851 to cheer them all up, but the TARDIS hits some turbulence and is forced to materialise – hovering over a runway at Heathrow airport! The Doctor rematerialises the TARDIS in one of the terminals.

Its arrival is noticed by airport security and the Doctor is accosted by Andrews, the head of security. The Doctor tells Andrews to contact UNIT. His credentials are soon verified and he is briefed on the disappearance of the Concorde. [2]

The TARDIS is loaded into another Concorde. The Doctor proposes following

the same route as the lost plane. Captain Stapley introduces the Doctor, Nyssa and Tegan to First Officer Bilton and Flight Engineer Scobie. [3]

The plane takes off and flies into an exponential time contour, then lands back at Heathrow. Tegan thinks there is something odd about it. The Doctor tells everyone to concentrate – they see that the plane has actually landed on a blasted heath, 140 million years in the past. [4]

Tegan spots the other Concorde in the distance and explores the area with the Doctor. They are observed via a crystal globe by a sinister figure in a dark chamber. [5]

The flight crew sees the passengers and crew of the other Concorde dragging away the TARDIS. Bilton and Scobie talk to their colleagues, Culshaw and Clifford, but are spirited away by lumpy creatures in a swirling fog.

The Doctor and Tegan rejoin Nyssa and Stapley – and then the Doctor is surrounded by the lumpy creatures! [6]







## PART TWO

**N**yssa senses the Doctor will be alright and, sure enough, the creatures disappear. The Doctor explains they are Plasmatons and are quite harmless.

They are approached by Professor Hayter, a passenger from the other Concorde. [1] He says he escaped from a 'mausoleum' and the Doctor asks him to take them to it. They come to a large citadel – and then Nyssa gasps in fear. She is used as a medium for an intelligence which warns, "Return to your ship. There is great danger."

The TARDIS is brought into the sinister figure's chamber. [2] Bilton and Scobie are now under his thrall.

Nyssa is enshrouded in the Plasmaton miasma. [3] The Doctor goes on with Stapley and Hayter, leaving Tegan with Nyssa. The Doctor, Stapley and Hayter enter the citadel and come to a large room containing a sealed stone sanctum. The

hypnotised crew and passengers are trying to force their way into it.

The Doctor leaves them and enters the chamber containing the TARDIS. The sinister figure introduces himself as Kalid and claims to be a sorcerer. [4] The Doctor thinks he is simply using someone else's psychotronic energy.

Nyssa is released from the fog. She senses the Doctor is in danger. Stapley, Bilton, Scobie and Hayter are transported by the fog into Kalid's chamber.

Nyssa and Tegan make their way into the citadel. They are surprised to see Adric, but Nyssa realises it is just an hallucination created by Kalid. [5] They keep going, overcoming visions of the Melkur and a Terileptil, and then enter the room inside the sanctum. Nyssa hurls a rock at the sarcophagus in the centre.

Kalid collapses. Hayter examines the crystal globe, finding it is connected to electronic circuits. The Doctor is confused – and Kalid stands up and removes his disguise to reveal the Master! [6]



## PART THREE

The Doctor notices the circuits include components from the Master's TARDIS and infers that he created the time contour as a lifeline. The Master forces the Doctor to give up the TARDIS key [1] and then departs – unaware that the Doctor has left the coordinate override switched on. The Doctor and Hayter head to the room containing the sanctum.

The TARDIS rematerialises in Kalid's chamber. The Master emerges and gathers some components; while he is preoccupied, Stapley and Bilton sneak into the TARDIS. [2]

The passengers make a hole in the sanctum roof and the Doctor climbs in, followed by Hayter. Tegan and Nyssa are stunned. Hayter sees something alive in the central sarcophagus, a lumpy orange mass: the source of the Master's power. [3]

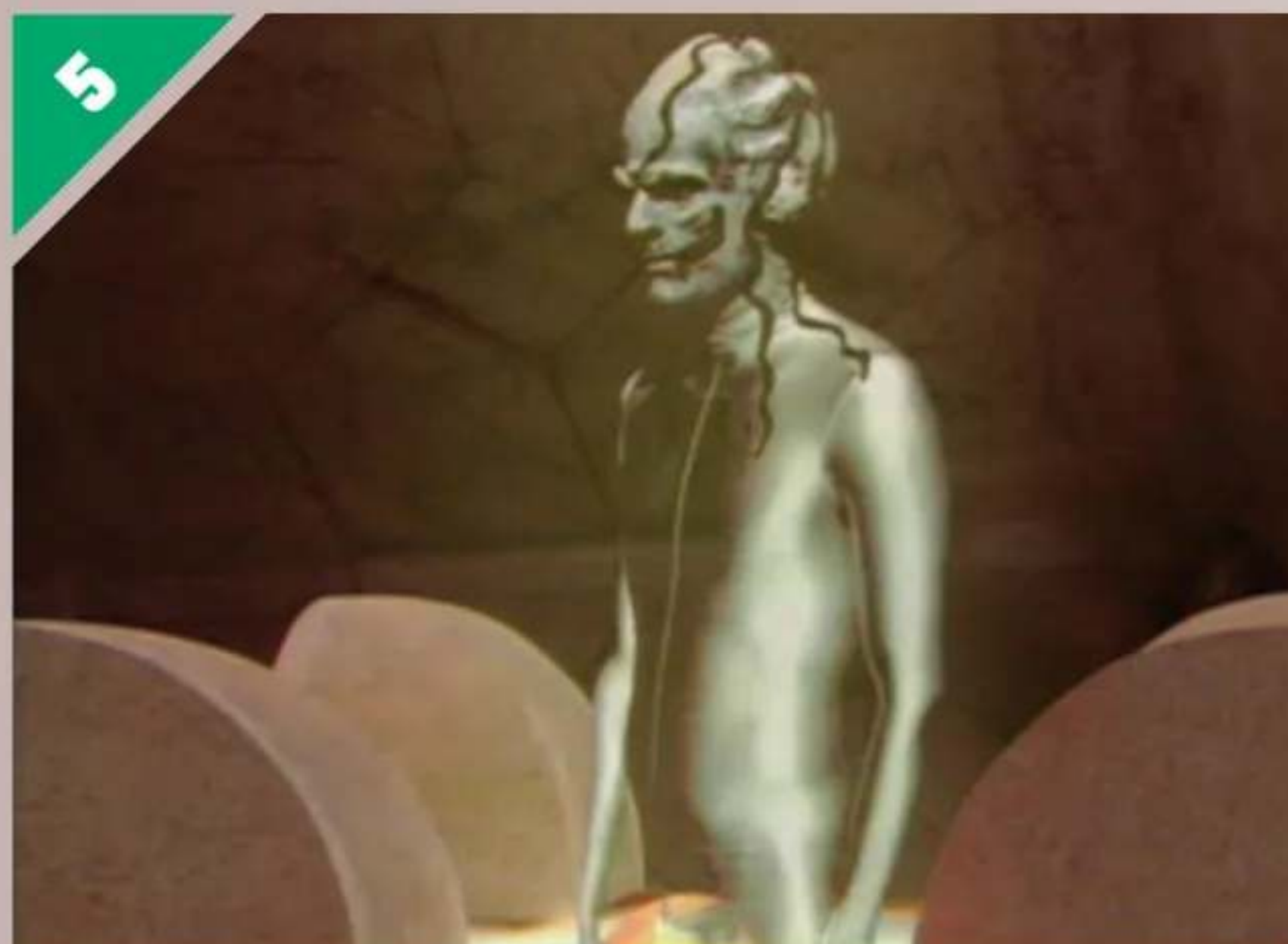
The Master catches Stapley and Bilton. He says he has removed the components

that he needed and the TARDIS is now theirs. [4] He leaves and it dematerialises.

The hole in the sanctum is sealed up. Hayter discovers a figurine, which the Doctor identifies as the compressed remains of a Xeraphin. Nyssa is possessed by the Xeraphin and says a sacrifice is required. Hayter volunteers, then a ghost-like apparition appears: "I am Anithon, of the race of the Xeraphin." [5]

The Master emerges from his TARDIS and connects an induction loop around the sanctum.

Anithon explains that its homeland was laid waste, so the Xeraphin travelled to Earth to build a new home. They melded into a single unity to escape a 'sickness' but at the moment of regeneration the Master took control and caused a schism. Anithon divides in two, and the new Xeraphin, Zarak, begins to summon the other evil Xeraphin. The Doctor, Tegan and Nyssa try to hold them back mentally [6] – but then the sarcophagus vanishes, transferred into the Master's TARDIS!







## PART FOUR

The Doctor says that with the Xeraphin in his TARDIS there is no limit to the Master's powers!

The Master sends the kidnapped crew and passengers into his TARDIS [1] and dematerialises, leaving Scobie behind.

Bilton and Stapley are surprised when Hayter walks into the TARDIS console room. The TARDIS then materialises inside the sanctum. Bilton explains that Hayter operated the controls; the Doctor thinks they saw a telepathic projection.

The Doctor picks up Scobie, who says he saw the Master leave in his TARDIS. The TARDIS returns to Concorde and Bilton, Stapley and Scobie check the aircraft for take-off. Scobie thinks they can take spares from the other Concorde, but the Doctor tells Stapley that the other Concorde is, in fact, the Master's TARDIS disguised as Concorde and materialised around the other plane. [2]

The Doctor and his friends approach the Master's TARDIS. It turns out that when Stapley was in the Doctor's TARDIS he switched some components around – components which the Master has now fitted to his TARDIS. The Doctor offers to give him a temporal limiter in return for him returning the passengers and all the components of the Doctor's TARDIS. [3]

The Master agrees. After the exchange, he departs in his TARDIS – but the Doctor knows he will need to track back along the time contour. The Concorde takes off; [4] the Doctor uses the TARDIS to return it to its original flight path and the present day.

The TARDIS lands on the roof of a Heathrow terminal. The Master's TARDIS materialises overhead – and as it is trying to land at the same co-ordinates as the Doctor's TARDIS, it is knocked back into time-space bound for Xeriphias. [5]

Avoiding questions from the airport security chief, the Doctor departs in the TARDIS with Nyssa – leaving Tegan behind! [6]





# Pre-production

**Above:**  
The Doctor  
watches as  
Kaldonid works  
his 'magic'.

**B**BC employee Peter Grimwade had been a production assistant on several *Doctor Who* stories and had also written scripts for *Z Cars* since 1969 and also contributed to the international children's film series *Kim & Co.* He later trained to become a director, one of his early assignments being an episode of BBC Scotland's paranormal series *The Omega Factor* in 1979. As a freelance writer/director, Grimwade submitted a couple of unsolicited story ideas to the *Doctor Who* office from around 1977 when the role of script editor was held by Anthony Read and then Douglas Adams; these ideas were rejected. However, Grimwade persevered and re-submitted his ideas early in 1980 – a time when the series' new production team, script editor Christopher Bidmead and producer John Nathan-Turner,

were looking for fresh writers for the series. Nathan-Turner had been a friend of Grimwade's since they had worked together on *All Creatures Great and Small*; Bidmead duly invited Grimwade in for a chat.

Bidmead liked one of Grimwade's ideas, which concerned the rogue spirit of an alien race being dominated by another force; this other presence was to have created a monstrous creature which it was using to manipulate and control the aliens. That day, Bidmead was required to travel to Heathrow airport to collect something; Grimwade accompanied him, the pair continuing their talk on the Tube. Wandering around the Concorde check-in desks at Heathrow inspired another story element, with the supersonic plane being considered a suitable device to bring Grimwade's alien idea into the 'real'



world – one which would make a nice contrast to the Doctor's old TARDIS, too. Grimwade hoped that he might be able to direct the serial.

Under the working title *Zanadin* – the result of Nathan-Turner, Bidmead and Grimwade sitting in a pub, trying to devise an intentionally strange title – a four-part storyline was formally commissioned from Grimwade on Friday 14 March 1980; the writer was expected to deliver by the following Friday. Entitled *Xeraphin*, the outline – a contender for the final slot in the 1980/1 series – was prepared by Grimwade on Monday 17 and formally delivered on Monday 24. Prior to this in January 1980, Nathan-Turner had attempted to interest head of drama series and serials Graeme MacDonald in a script for a modern-day Sherlock Holmes series which had also been written by Grimwade.

## Aboard the Concorde

**I**n the storyline, which featured Tom Baker's Fourth Doctor, the villain was being manipulated by the Xeraphin race while attempting to control a rogue Xeraphin spirit. It is possible that the airport setting led, in part, to the creation in July of the air stewardess character Tegan – prior to Bidmead storylining and

scripting *Logopolis* [1981 – see Volume 33], the serial which would ultimately both introduce the character and conclude the 1980/1 series.

By this time, Nathan-Turner had decided to hire Grimwade to direct *The Planet That Slept* (later *Full Circle* [1980 – see Volume 32]) between May and October 1980. Consequently, Grimwade's storyline was put on temporary hold, pending Nathan-Turner obtaining a provisional agreement from British Airways to allow both the use of a Concorde for filming and location shooting at Heathrow – neither of which had ever been granted to a television drama series before. Nathan-Turner knew that either would be a major coup. Clearance was ultimately obtained from both Heathrow and the British Airport Authority to film at the airport. British Airways also granted permission to shoot aboard one of its £30 million Concorde, seeing the show as a major opportunity for product placement. At least one Concorde was always on standby or in for maintenance.

Summer 1980 saw various changes being made to the series' format. By now, Tom Baker was leaving the series and new companions Adric and Tegan were being introduced. Bidmead was simultaneously writing the Fourth Doctor's swansong and commissioning scripts for the Fifth Doctor's first series; the villainous Master was to be reintroduced in a trilogy of stories bridging the Doctor's regeneration. Once free of *Full Circle*, Grimwade could be commissioned to write his scripts while undertaking pre-production work as

## Connections: Supersonic

► Concorde was the world's first commercial supersonic airliner. A joint venture by the governments of both France and Britain had been instigated in 1962; the plane made its maiden flight from Toulouse in early 1969. In January 1976, Concorde became the world's first regular supersonic passenger service on British Airways flights between London and Bahrain.



### Left:

It's a chilly day at Heathrow Airport.



## Connections: Limerick

► In Part One of the story, the Doctor misquotes the end of an anonymous limerick, while commenting upon the naive eighteenth-century philosophy: "To be is to be perceived." The line of thinking the Doctor scorned was derived from the Anglo-Irish bishop and scientist George Berkeley, who suggested that the spiritual existed only

so far as it was perceived by human senses.



### Right:

The Master returns to cause more trouble for the Doctor.

director of *Logopolis*.

Grimwade's scripts for *Xeraphin* were originally written for a non-specific 'London Airport', later revised to name Heathrow. While researching his scripts, Grimwade was allowed by the Heathrow authorities to try out a Concorde flight simulator. He intended the story to have a strong supernatural element, developing the concept of a Xeraphin world within prehistoric Earth, where two dimensions impinged upon each other. Concorde's passengers were to be shown as hysterical and traumatised

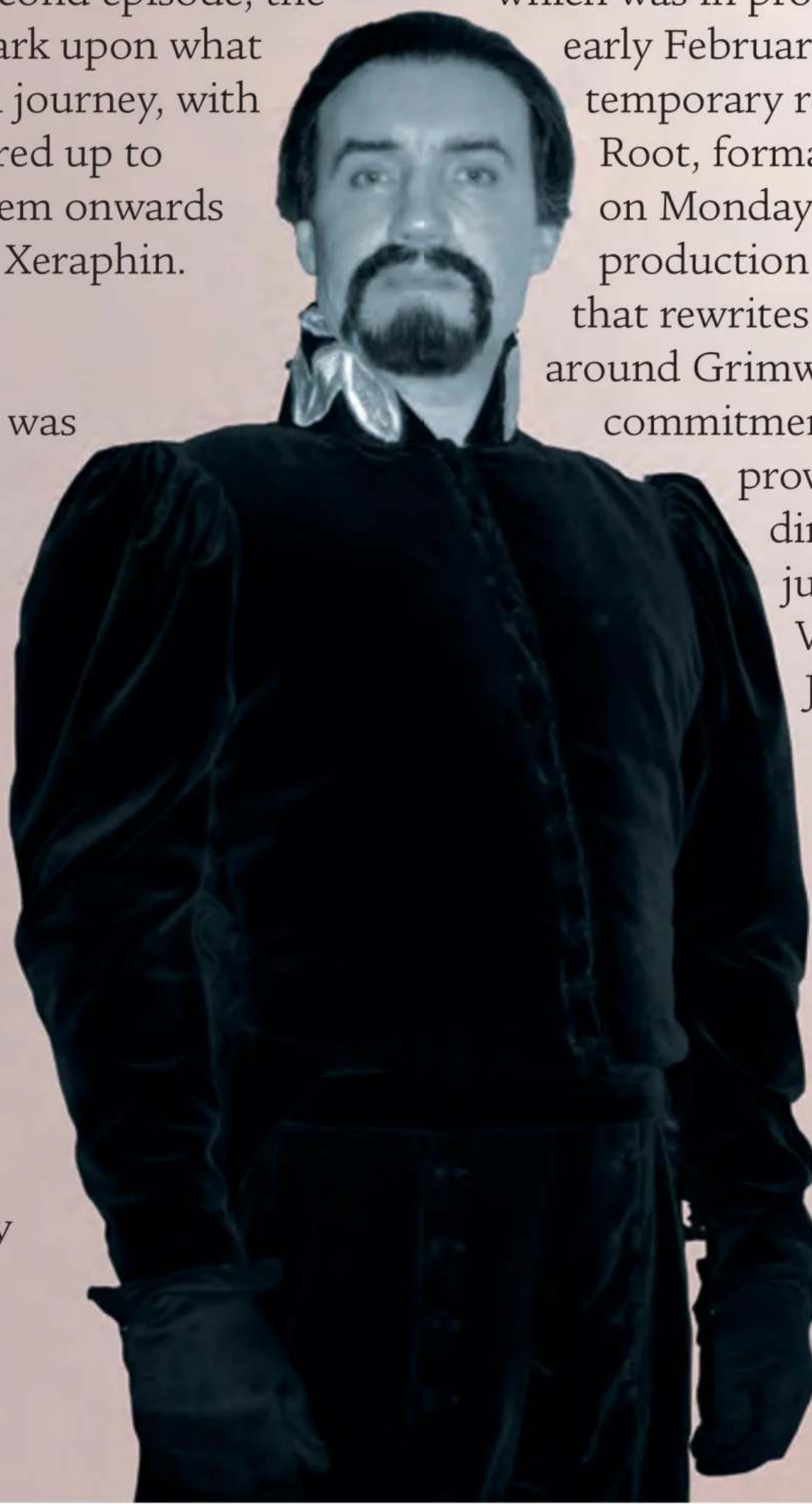
as 'Heathrow' peeled back to show their actual location. In the second episode, the companions would embark upon what was effectively a spiritual journey, with the hallucinations conjured up to menace them, forcing them onwards in their quest to find the Xeraphin. Grimwade was asked to include the Master in his scripts; the character was to feature on a semi-regular basis, and his inclusion more or less replaced the manifestation of the Xeraphin rogue spirit. It was planned that actor Anthony Ainley would feature as the Master in two serials per year for three years, with his other appearance in the 1982 series being the new Doctor's début story

(at this point *Project Zeta-Sigma* by John Flanagan and Andrew McCulloch, but ultimately replaced by *Castrovalva* [1982 – see Volume 34]).

Reverting to the working title *Zanadin*, the four scripts were formally commissioned on Monday 22 September for delivery by Thursday 20 November; during this period it was decided to retain the character of Nyssa from *The Keeper of Traken* [1981 – see Volume 33] as another new companion. With the commission now in place, Eric Saward attempted to persuade Peter Grimwade to take a flight on Concorde as research for his story, even if only across the Bay of Biscay; Grimwade refused.

Drafts of *Xeraphin* Parts One and Two were delivered on Monday 1 December, followed by Parts Three and Four on Thursday 4; shortly afterwards, Grimwade began location filming on *Logopolis*,

which was in production through to early February 1981. Bidmead's temporary replacement, Antony Root, formally accepted *Xeraphin* on Monday 9 February – the production office acknowledging that rewrites would be fitted around Grimwade's directing commitments. Grimwade was provisionally scheduled to direct *The Kinda* (later just *Kinda* [1982 – see Volume 34] between June and September 1981 – and, by April 1981, *Xeraphin* was firmly rooted in the BBC Drama Listings for the new series. Planned as the last story of the run, it would not be made until January/February 1982; the







new lead, Peter Davison, was required to record six episodes of *Sink or Swim* in summer 1982, which pushed all the later stories back by one slot, causing an overspill into the New Year.

A further requirement given to Grimwade was the need for Tegan to appear to leave at the end of the serial. In February, it had been decided that the character of Adric would be written out in the penultimate serial of the new series, *The Enemy Within* by Christopher Priest (later replaced by *Earthshock* [1982 – see page 62]). However, both Tegan and Nyssa were to be retained. Although Nathan-Turner felt that the fake cliffhanger showing Tegan being apparently left behind was fun, it also meant that she could be written out at this point if the character was not working.

## Script-editing

**T**he new script editor, Eric Saward, found *Xeraphin* very awkward to edit, and he had to work with Grimwade on it a great deal. After the heavy use of the Master in the three regeneration serials, Saward hoped that the character would finally be killed off in Grimwade's story.

Part One's rehearsal script began with a group of excited Americans in the cockpit of Speedbird Concorde 194, eagerly taking photographs of themselves in front of the Mach Meter.

In Part One's script, the Doctor stated that his ship went out of control because it was caught in the wash of another time vehicle. Directions also indicated that the TARDIS should land beside a newsstand or similar promising details of some amazing cricketing development. Nyssa and Tegan's dialogue about police boxes was missing the reference to 'flower power', with Tegan stating, "This is 1982." The second Concorde was originally Golf-Alpha-Zulu (not Golf-Alpha-Charlie); Tegan said she saw Concorde on the tarmac at Sydney, not Melbourne. The joke about the Concorde's storage bay being "smaller on the inside" – an homage to the cliché about the TARDIS – was a late addition.

The Doctor referred to both UNIT and Brigadier Lethbridge-Stewart when talking to airport security; Nyssa also recalled the TARDIS landing on its side in *Castrovalva* when the Doctor activated the ship's automatic reconfiguring control in Part One. Another continuity reference had the Doctor remarking that he could still do with his scarf on the freezing prehistoric landscape. This section of the story was originally set 300 million years in the past; this later became 140 million years ago, with the plain described as a 'primordial tract of land'.

In Part Two's script, when Stapley attempted to restore Bilton's memory, it was suggested that film of the Concorde flight deck could be superimposed. The setting for this scene was the circus: 'A circular ambulatory which is in fact the perimeter of a sealed chamber. A number of narrow corridors lead outwards like spokes from the centre of a wheel.' Later, Nyssa and Tegan encountered

### Left:

"Now, what does this bit do?"

## Connections: The Great Exhibition



➤ The Doctor proposes taking Tegan and Nyssa on a trip to The Great Exhibition of 1851. Arranged by Henry Cole and Prince Albert, to display manufactured products, the exhibition was held in the purpose-built Crystal Palace in Hyde Park, London.



two illusory creatures from previous adventures: the first was Melkur, referred to as 'The statue of Traken', which Nyssa explained had killed her father in *The Keeper of Traken*; the second was a Terileptil from Saward's *The Visitation* [1982 – see page 6], which originally fired a gun at the girls.

The Master's escape from *Castrovalva* was briefly alluded to in Part Three. In dialogue, Hayter hoped that the passengers would not be averse to finish breaking into the sanctum once they had been 'unhypnotised'. The script also introduced the Xeraphin, Anithon and Zarak, whom Grimwade emphasised were the race's 'ego and id'. Anithon was described as a 'figure of human size... [who] has a radiant and rather insubstantial quality'; the writer envisaged the pair as perfectly formed Greek gods. In addition to the named Xeraphin – Kalistoran, Vaan and Mordal – the script mentioned the dark forces

Alkarim and Zarindas.

In Part Four, the Doctor described the Master's TARDIS as being knocked back to Xeriphas like "a croquet ball" (the Fifth Doctor's obsession with cricket was a late addition to his character). The Australian airline announcement named New South Wales Airlines, not Air Australia. Mention was made of one TARDIS materialising around another – as had happened in *Logopolis*.

Kalid, the Master's alter ego, was originally conceived as inhabiting a stone castle with medieval furniture; in the scripts, he was described as a 'tall Oriental figure



with a dark saturnine face', speaking quasi-mystic phrases such as, "Sheraaz sheraaz turel. Baloor baloor," and "Varram verram... Xorok namaan..."

Grimwade set the scene for the Plasmatons' first appearance as 'a white shape is spinning in the air. It slowly descends. The substance splits up and forms into the Plasmatons. They are like life sized dolls with poorly defined limbs and blank features... The creatures coalesce into a writhing blob of white viscosity which engorges [Bilton and Scobie]. The white Plasmaton mass moves away as if nothing had happened.'

In Part Two's script, Grimwade indicated that the Doctor was engulfed by a 'sea of mucous'. Nyssa suggested that "mitogenic radiation" is used to operate the Plasmaton mass; the Plasmaton creature later conjured up by Kalid was described as 'embryonic'.

When Kalid collapsed at the end of Part Two, the Doctor originally explained: "He must have been a Plasmaton all the time..."

Names of people and organisations in the scripts were checked during July, to ensure that none had real-life counterparts. 'Professor Hayter' and 'Darlington University' were both cleared, as were British Airways staff members

## Right:

Can the Doctor see his future?

## Connections: Cricket

The Doctor suggests to Tegan and Nyssa that they could "drop in at Lords, see a few overs from Wisden and Pilch" during the proposed visit to 1851 London, and wonders, "If the Lion will be bowling?" The Doctor is referring to Lords Cricket Ground and the batsmen John Wisden (1826-84) and Fuller Pilch (1803-70). "The Lion" could be either the Lion of the North (George Parr, 1826-91) or the Lion of Kent (Alfred Mynn, 1807-61).







'Dave Culshaw', 'Andrew Bilton', 'Roger Tulley', 'Angela Clifford', 'Horton', 'Sheard' and 'Andrews'. However, the names of the two Concorde pilots – Captains 'Irving' and 'Rathbone' – were found to correspond to two real pilots, and had to be changed. On Wednesday 15 July, the Ministry of Defence indicated that neither it nor the Foreign Office had any objection to the Doctor's references to 'Department C19' and 'Sir John Sudbury' in Part One.

## Andrew Morgan

**B**ecause of Grimwade's commitments on *Earthshock*, he would not be able to direct his own story. The first director approached to helm the serial was Andrew Morgan, who had worked on episodes of *Sutherland's Law*, *Secret Army* and *Blake's 7*. Morgan disliked the scripts for *Xeraphin*, which he was sent on Thursday 23 July – but while deciding whether or not to accept the project, he was approached to work on a new BBC drama series, *Squadron*, which he thought more exciting.

*Xeraphin* was sent to Heathrow for checking shooting arrangements on Wednesday 9 September; on Monday 21 BA was asked to check the suggested

replacement names for Irving and Rathbone – 'Markham' and 'Stapley'. On Thursday 1 October, Ainley was booked to play the Master/Kalid.

Commenting on the scripts on Monday 12 October, BBC head of drama series and serials David Reid asked Nathan-Turner to take care with the shots of disintegrating bodies, ensuring that these were not too frightening; he also doubted the producer would get a real Concorde to play with. The following day, Nathan-Turner replied to his superior that they would be filming with Concorde in the first week of 1982; the team had originally hoped to film at Heathrow before Christmas, allowing a full two-week rehearsal for the first studio session.

Morgan's delay in formally notifying Nathan-Turner that he would rather work on *Squadron* came late in the day, and a replacement director had to be found rapidly. This was to be Ron Jones – a BBC production manager whom Nathan-Turner had given a break as a director on *Black Orchid* [1982 – see page 34], which was then in production. On Tuesday 3 November, the producer formally asked for Jones to be released from his production management duties for the period of Monday 16 November to Friday 12 March – effectively going straight onto *Xeraphin* from *Black Orchid*. This was partly a reward for Jones' work on *Black Orchid* – although Jones was still inexperienced, and some of his judgements had caused lengthy overruns.

During pre-production, Jones had not realised that the intention was for Anthony Ainley to play both the Master and Kalid,

## Connections: Fantastic journey



► Scobie is fearful that the Doctor may be leading them "somewhere over the rainbow", a quote from the well-known song, sung by Judy Garland, in the 1939 film *The Wizard of Oz*, in which the young girl Dorothy finds herself in a magical land terrorised by an evil witch.





**Above:**  
Kalid  
commands  
First Officer  
Bilton to do  
his bidding.

and considered casting a different actor as Kalid.

Joining Jones were set designer Richard McManan-Smith, costume designer Amy Roberts, make-up designer Dorka Nieradzick and visual effects designer Peter Logan, all of whom had worked on the series before: McManan-Smith on *The Armageddon Factor* [1979 – see Volume 30] and *City of Death* [1979 – see Volume 31]; Roberts and Nieradzick on several stories

since *Image of the Fendahl* [1977 – see Volume 27] and *The Leisure Hive* [1980 – see Volume 32] respectively; and Logan on *The Sun Makers* [1977 – see Volume 27], *The Keeper of Traken* and *Kinda*.

A British Airways public relations officer visited Television Centre on Thursday 12 November to both attend a recording of *Earthshock* and to meet with Nathan-Turner and his team in the Bridge Lounge to discuss the facilities required

for filming. When it appeared that BA might not co-operate over Concorde, Nathan-Turner pretended that he was also in discussion with Air France – and BA soon agreed to provide the plane. Concerned that the prehistoric landscape would lack authenticity in the studio, Jones was disappointed to learn that only the Heathrow scenes could be filmed. The BBC Drama Early Warning Synopsis for *Xeraphin* was issued on Monday 23 November; the exact transmission dates were unknown. A planning meeting was held at Heathrow the following day. British Airways vetted the scripts and asked for some changes, notably one piece of dialogue where one of the Concorde crew had referred to the passengers as “punters”.

During the second week of December, the title was changed from *Xeraphin* to *Time-Flight* (which was felt to be stronger); other titles such as *Flight into Time* had been considered, and in the wake of the title *Earthshock* there was debate as to whether *Time-Flight* should be hyphenated or not. Final casting decisions were being made at this time, with the roles

## Connections: Time twist

▶ Attempting to identify the time period, the Doctor says that it’s “definitely Jurassic”, but that they “can’t be far off the Pleistocene era”. The Jurassic period came to an end more than 140 million years ago, but the Pleistocene era began around 2.6 million years ago.





of Anithon and Zarak being among the last allocated. The main guest star was Nigel Stock as Professor Hayter; Nathan-Turner, who knew Stock from the BBC drama *Flesh and Blood*, had previously offered the actor other guest roles in *Doctor Who*; Stock had appeared in one of Nathan-Turner's pantomimes, *Cinderella*, in December 1973. Acting since 1931, Stock had played Dr Watson in the two BBC Sherlock Holmes series of the 1960s; in the 1970s, his role in soap opera *The Doctors* led to a spin-off series based on his character, *Owen MD*. Richard Easton, who had featured in *The Brothers*, was cast as Captain Stapley, with Keith Drinkel and Michael Cashman as fellow crew members Tulley and Bilton. It was originally intended that Judith Byfield, playing stewardess Angela Clifford, should also perform the voices of the sarcophagus, the Plasmaton mass and the Tannoy announcer; ultimately, Byfield only provided the Heathrow announcement voice. On Wednesday 2 December, Jones was told that Davison would be missing from rehearsals on the morning of Saturday 9 January because he was due to appear on BBC1's *Swap Shop*. The use of Heathrow airport was formally agreed by contract on Thursday 17 December.

## Opening scene rewrites

**S**award was busy rewriting *Time-Flight* while Grimwade was in post-production on *Earthshock*; the script editor wanted to help on the writing as much as possible because he was so grateful for the excellent job which he felt Grimwade had done with his own scripts on the Cyberman story. Changes made on Tuesday 22 included the Part One scenes in which Andrews and Horton discussed the situation, the Doctor meeting Andrews and security clearances being given to

the TARDIS crew. A Part Two scene in which Tegan and Nyssa encountered a hallucination of Adric was inserted partly to cover the surprise of the character's death in *Earthshock*; it was clear that the issue of *Radio Times* containing cast details for *Time-Flight* Parts One and Two would be on sale before *Earthshock* Part Four was broadcast. Adric's inclusion was Nathan-Turner's idea; Grimwade liked the idea of the girls having to metaphorically kill Adric again by denying his existence.

By now, the opening scene had been rewritten to link into *Earthshock*; references were made to Adric's death, the freighter's crew and the Cyberfleet, as well as stating that the Doctor could not go back in time to save Adric. Grimwade and Saward made mention of Adric's debut serial *Full Circle* when the Doctor said: "Did he ever tell you about Varsh? It was on Alzarius when we were in E-Space. Varsh died bravely and saved a lot of other people's lives... For an Alzarian, there's no greater honour." Originally, Tegan admitted: "He so angered me at times, but I shall miss him dreadfully."

Rewrites continued into the New Year. The Part One scene where Golf-Alpha-Zulu requested clearance to return to London was revised on Tuesday 5 January, along with Part Four scenes including the Doctor telling Stapley to ready Concorde for departure, Tulley and Nyssa examining the Concorde and discussions about an external power supply. While filming began at Heathrow, Saward made further changes the following day, restructuring some of the film material about getting Concorde airborne again in Part Four for studio. ■

## Connections: Chilly weather

▶ Feeling the cold, the Doctor says, "I wish I still had my scarf," a reference to the long scarf worn by his previous incarnation, and a line of dialogue added by Peter Davison during production of the story.





# Production

**H**aving last worked together on *Earthshock*, which had wrapped at the end of November, the regular cast – Peter Davison, Janet Fielding and Sarah Sutton – reassembled after the Christmas break for filming on Wednesday 6 January.

The opening pages of the *Time-Flight* film schedule read: 'Welcome aboard Tardis Flight Delta – 222 – Tango from Heathrow to Heathrow and back.' Cast and crew were warned not to wander off or obstruct airport activity: 'Drama filming has never been allowed at Heathrow before: we are very much a test case. If all goes well, other units may be able to film there in future. If not...' The final page read: 'We hope you

have enjoyed your journey by TARDIS and will fly with us in future!'

Shooting on 16mm ran from 8.30am to 4pm each day, starting on the balcony inside Heathrow's Terminal 1 building for the sequences showing the TARDIS landing near a bookstall in Part One. The Part Four sequence where Tegan heard the Tannoy voice was filmed next, along with a shot of the terminal buildings as seen on the TARDIS scanner in Part One.

Thursday 7 was spent on the top level of the Terminal 3 car park, where the Part Four scenes showing the TARDIS on the Heathrow roof were shot. It had been known since September that Tegan would be returning for the 1983 series; Fielding was certain that she would be recontracted

**Below:**

Cast and crew prepare for a scene on the studio-bound 'heath' set.







the following month when she filmed her ersatz farewell scene. The Concorde crew joined the team at this point; a BA representative was on hand to ensure that the three actors upheld the corporate image. By now, Tulley had been renamed 'Scobie'. After this, a long shot of the nearby M4 motorway was filmed for use in a matte shot in Part One.

## Concorde shoot

**E**arly the following morning, Nathan-Turner and Jones were telephoned to be told that the final day's filming and photocall would have to be abandoned. The standby Concorde which BA had intended to use was needed, and the shoot would have to be postponed to Monday.

Studio rehearsals began on Saturday 9 at the BBC's Acton Rehearsal Rooms. Disliking the opening TARDIS scene, the regulars changed some of the dialogue to better suit their characters during rehearsals. Several cast members expressed confusion over aspects of the storyline; Davison disliked the story because he felt that the monsters were poor while Sutton and Fielding felt that the narrative was unclear. When he saw the script for the serial, Matthew Waterhouse was also relieved that he was only to appear in a single scene and was told by Eric Saward that the script had already been extensively rewritten. The aborted Concorde shoot

using G-BOAC (the British Airways flagship craft which had made its maiden flight in February 1975) was remounted on Monday 11; a thin layer of snow was still on the ground beside the BA hangars where filming took place. Part One scenes shot in the bright but freezing conditions showed the TARDIS being loaded aboard Concorde, plus the Doctor's party returning to 'Heathrow'. The crew then moved inside the plane for the very cramped flight deck scenes on the second Concorde in Parts One and Four, followed by a scene showing Tegan at work in the second Concorde in Part Four. Finally, the scenes on the flight deck and in the cabin of the first Concorde were performed, along with a voice recording of John Flint as Captain Urquhart (formerly Irving). It had also been planned to shoot two brief inserts showing the Master on the steps of the first Concorde in Part Four, but Ainley did not attend the rescheduled filming. Fielding had to wear thermal pants to keep warm on the day, and Sutton loathed the conditions. The Concorde photocall grabbed some press attention the following day in papers including *The Times* – whereas the BBC's internal magazine *Ariel* used the publicity shots on its cover. BA also provided 11 minutes of Concorde film entitled *Speedbird* for the BBC to use; this formed most of the opening montage of the vanishing airliner. In addition, footage of Concorde shot for the BBC1 magazine programme *Nationwide* was also used in the final episode.

As rehearsals recommenced at Acton from Tuesday 12, so did rewrites. New material, discussing the Master's penetration of the

**Left:**  
It's behind you!

## Connections: Tricks and traps

► The Doctor refers to the Indian rope trick, which allegedly enabled a boy to climb a vertical length of rope which had no apparent support. The trick was first mentioned in the *Chicago Tribune* in 1890. The report was later revealed to be fiction.





## Connections: Smoke and mirrors

► Professor Hayter likens the Master's antics to "a *son et lumière* performance". French for 'sound and light', *son et lumière* shows of lighting effects projected onto the exterior of buildings, were first seen in France in 1952.



sanctum, was added to Part Three. Other aspects of the episode which were extended were Angela persuading the passengers back to work, the Master confronting Stapley inside the TARDIS, and a major rewrite around the discovery of the Xeraphin.

During rehearsals, it became clear that Nigel Stock was a terrible giggler; he also nicknamed the trio of Richard Easton, Keith Drinkel and

Michael Cashman 'Crispin's Boys'.

Recording of *Time-Flight* began with a two-day session in TC8 from Tuesday 19 January; this was attended by a party from *Doctor Who Monthly* magazine. The first evening's recording, between 7.30pm and 10pm, centred on scenes set on the large heath set. Work started with the flash charge explosion heralding the Doctor's party finding themselves on the primeval plain. Dry ice doubled as mist; this first shot was ruined by a member of the crew walking across the backdrop. A great deal of time was lost because of problems with the prop wheel (built by Bill King at Trading Post) which featured in the scene where Scobie checked the undercarriage; this 16-second shot took 10 minutes to record, with the crew playing the BA advertising jingle *We'll Take More Care of You* into studio after several minutes' struggling by Drinkel. The materialisation of the Master's TARDIS – still in the form of a Greek column, as seen in *Logopolis* and *Castrovalva* – was achieved, as usual, via roll-back-and-mix; a split-screen shot allowed the Concorde passengers to walk 'into' it in Part Four. CSO-effected model shots showed the TARDIS hovering above the citadel in Part Three. Lighting problems were encountered as the Part

Two scenes showing Nyssa being attacked by the plasma mass were taped. Due to technical difficulties, many of the heath shots were postponed until the next day. A new two-and-a-half inch model TARDIS was constructed by visual effects designer Peter Logan using four colour photographs of a real police box on each side and a flashing light.

Taping on Wednesday 20 began with an afternoon session between 2.30pm to 5.15pm. Work picked up on the heath scenes, and soon the wide angle matte inserts of the landscape were recorded. Various scenes involving the Master's TARDIS were remounted from the previous evening. There were problems both with the roll-back-and-mix effect used as the Plasmations kidnapped Scobie and Bilton, and again later in the afternoon for the recording of the Part One cliffhanger. The Plasmations were later thought one of the most disappointing aspects of *Time-Flight*'s production. The costumes, made by freelance props firm UNIT 22, had been an attempt to break up the human shape, and not show actors inside. Five costumes were constructed in expanded polyurethane. Effectively a pair of trousers with a sack fitting over the actor's torso, the result was an armless blob, with no clear means for

## Right:

Nyssa and Tegan are lost in the Citadel.







the actors inside to see out; consequently, the Plasmats could merely lumber back and forth on the spot and did not look at all threatening.

CSO and dry ice were used for the time-consuming shots of Nyssa trapped in the plasma; here, shots of Easton and Fielding were recorded against a green CSO drape. However, the crew had more or less caught up, managing to complete almost all of the heath material by the end of the afternoon. Insert shots showed the skeletons seen by Nyssa in Part One, plus the model Concorde and the Xeraphin spaceship. Two spaceship props were used on the heath set; three Concorde miniatures were made, one being considerably smaller than the other two to allow for false perspective shots.

The evening session started with model shots of the citadel and the M4, as seen across the landscape in Part One. The control centre office scenes for Parts One and Four were recorded next, followed by the other Heathrow scenes in both the corridor and in Air Traffic Control; the BBC graphics department provided radar sweep film for use in these. The final hour of the studio session was spent on CSO effects, such as the plasma and smoke appearing from nowhere and the sequence in which the Doctor's party believed they were back at Heathrow. After this, film

of Concorde taking off was merged via CSO with a shot of the heath set for Part Four's take-off. The night concluded on the green CSO area, with both Sutton and Davison being placed into 'plasma' shots for Part Two. However, it seems that some material was not completed to the production team's satisfaction; Nathan-Turner arranged for an extra evening in studio to be allocated to the production on Sunday 24.

#### Left:

The Doctor has doubts about Kalid's story.

## Induction loops

**R**hearsals resumed at Acton on Thursday 21 January. Meanwhile, Saward and Grimwade were still struggling with the script. On Monday 25, Saward asked Grimwade to submit an extra seven minutes of material for Part Three, which was substantially underrunning. Wednesday 27 saw an extension of the TARDIS scenes in which Stapley and Bilton watched the Master and sabotaged the ship, the addition of a new corridor scene for the Doctor's party and an extension to all the later scenes in the sarcophagus. Other new sequences included a couple of scenes showing Angela falling under the Master's hypnotic influence and wandering around the corridors, as well as the Master preparing his induction loops. Further script amendments on Thursday 28 extended existing scenes of Bilton and Stapley trying to handle the TARDIS, with more explanation being given at the excavation site as to the background of the Xeraphin.

The second studio session – also in TC8 – ran from

### Connections: Fingers crossed

▶ The Doctor counters Captain Stapley's gloomy speculations by saying, "wing and a prayer, Captain". This phrase has its origins in World War Two and is included in dialogue spoken by John Wayne in the 1942 film *The Flying Tigers*. It was later popularised in the 1943 song, *Coming in on a Wing and a Prayer*.





Monday 1 to Wednesday 3 February. Evening recording of all the TARDIS control room and corridor scenes was planned for the first day. Unfortunately, an hour was lost due to the incorrect setting of the TARDIS set.

Tuesday 2 saw afternoon and evening recording. Scenes in the Concorde hold were taped first, scheduled around the presence of the TARDIS prop. After this came all the corridor scenes in the citadel for Parts Two and Three, including the cameos by Adric, the Terileptil (a costume from *The Visitation*) and the Melkur (operated by Graham Cole, who had played the part in *The Keeper of Traken*). Recording concluded with the scenes in the circus for Parts Two to Four.

The final studio day also called for both afternoon and evening taping, and was again attended by *Doctor Who Monthly*. Most of the scenes in Kalid's quarters were recorded around Ainley's costume changes,

the actor starting out in full Kalid garb. In addition to the padded body costume, Ainley wore a three-part mask cast from his own face, and found his speech hampered by fangs specially crafted by a Harley Street dentist; nevertheless, he delighted in trying to cause Davison to 'corpse'. CSO was used for the attack by the Plasmaton 'beast' creature, a two-headed, soft foam puppet operated by UNIT 22 designer and builder, Richard Gregory. Following Kalid's collapse at the end of Part Two, Ainley wore another version of the mask through which green ooze could be pumped via concealed pipes.

**Below:**  
Captain Stapley and the Doctor in the hold of the Concorde.



### Model TARDIS

Part Three's Kalid quarters scenes, with Ainley as the Master, were recorded next, before moving to the sanctum set. CSO was used to superimpose the two Xeraphin from the drape area, while roll-back-and-mix made the sarcophagus appear to vanish; as Anithon and Zarak, André Winterton and Hugh Hayes wore grey satin catsuits and three-piece masks. Further shots of the model TARDIS were recorded as the final session of the series started to overrun the 10pm deadline. By 10.37pm, all the effects shots of the model column and shots blending studio elements with film on CSO had been achieved.

With recording over, a season wrap party was held in the Television Centre basement. ■

#### PRODUCTION

**Wed 6 Jan 82** Terminal One, Heathrow Airport, Hounslow, Middx [Concourse]

**Thu 7 Jan 82** Terminal Three, Heathrow Airport [Car Park Roof]

**Mon 11 Jan 82** BA Maintenance Area, Heathrow Airport [Concorde; Runway]

**Tue 19 Jan 82** Television Centre Studio 8: Heath [Areas A, J, C, K, D, B, H]

**Wed 20 Jan 82** Television Centre Studio 8: Heath [Areas E, F, I, G, F, A]; Control Centre Office; Corridor; Air Traffic Control; CSO shots

**Sun 24 Jan 82** Television Centre Studio 8

[remount from Wed 20 Jan]

**Mon 1 Feb 82** Television Centre Studio 8: TARDIS Control Room; TARDIS Corridor

**Tue 2 Feb 82** Television Centre Studio 8: Concorde Hold; Corridor; Circus

**Wed 3 Feb 82** Television Centre Studio 8: Kalid's Quarters; Sanctum



# Post-production

**A** gallery-only session to add electronic effects to the serial was held in TC6 from 11am to 10pm on Monday 8 February, with another originally planned for Monday 1 March but seemingly abandoned; effects included the use of Quantel and a colour synth, as well as composing various elements for CSO shots (for example, the TARDIS screen, Kalid's globe and the Plasmatoms). It was also decided to credit Anthony Ainley as 'Leon Ny Taiy' – an anagram of 'Tony Ainley', following a similar play with *Castrovalva* –

on Part One, in order to keep the Master's alias as Kalid a secret.

Shortly after filming had taken place, it had been discovered that there was a scratch on the film across several of the shots on and around Concorde. A remount of the filming was out of the question, so it was necessary to use the footage that had been shot, where possible, but some shots had to be dropped entirely.

Editing on *Time-Flight* took place between Thursday 11 and Sunday 21 February. Some minor trims were made to Part One's Heathrow scenes: in the boardroom, Sheard said that they were

**Above:**  
The Master has all the spare parts he needs.



still in touch with Search and Rescue, and that there was no NATO exercise in the area where Victor-Foxtrot vanished; Further footage trimmed from the finished programmes depicted fire engines and an ambulance on the tarmac at Heathrow. Later, Andrews and Horton discussed the fact that the Doctor was with the senior airport duty officer. At the end of the call from UNIT, Sheard told Andrews how exasperated he was with the men from Whitehall. There was also an unused film sequence, where Stapley and Bilton discussed the strange mission they were about to embark upon: Bilton questioned Whitehall's wisdom in allowing "a lunatic"

## Below:

Professor Hayter struggles to comprehend the Doctor's explanations.



to use another Concorde; Stapley asked his first officer if he wanted to be busted back to the 747, because of the political implications of a loss of confidence in Concorde – and said that if an idiot in Whitehall sponsored a lunatic to keep Concorde in service, he would go along with it: "We've a winner in this craft. And if the Doctor can save the 192 as he says."

## Incidental score

As it turned out, the previously underrunning Part Three needed various cuts to bring it down to time. A scene in which Angela became aware of the hypnotic power in the 'Circus' was removed, plus a short scene showing Angela wandering along a corridor, an insert showing the Master entering his TARDIS and a model shot of the TARDIS hovering above the citadel.

A vocoder was used to treat Ainley's dialogue as Kalid. Winterton recorded the Plasmaton voices at Maida Vale studios on Tuesday 2 March. The incidental score for the serial was realised at Maida Vale by Roger Limb, who had scored several stories since *The Keeper of Traken*; in December 1981, Limb had been assigned to the serial, with his colleague Dick Mills handling the sound effects as usual. The 33-minute soundtrack created during February and March 1982 included elements of the Nyssa theme Limb had composed for her début serial, in Part Two. For the Kalid scenes, Limb used a bell plate from the BBC Symphony Orchestra store to create a 'gong' sound; for the sequence where Nyssa was in a trance, he used a flute sound with tape delay echo. The episodes were dubbed for transmission on Friday 26 February and Saturday 27 February; Part Four was only completed days before broadcast. ■



# Publicity

- The *Daily Mirror* ran an item on the show to coincide with Part One's broadcast on Monday 22 March; this concentrated on Adric's cameo appearance.



**Left:**  
An apparition of Adric torments Nyssa and Tegan.

# Broadcast



- In terms of ITV competition, the Monday episodes ran against the local news, the popular soap opera *Crossroads* and *Nature Watch* – whereas on Tuesdays, *Doctor Who* was in competition with *Give Us a Clue*. As usual for the 1982 series, BBC Cymru ran the serial on Mondays

and Wednesdays in a 7.45pm slot, having scheduled *Heddiw* in place of the network transmission; in Wales, *Doctor Who* replaced network broadcasts of *The Rockford Files* and *The Wednesday Film*. *Earthshock*'s high ratings continued into the first episode of *Time-Flight*, with 10 million people tuning in; there was then a rapid slump for the rest of the serial.

- On the afternoon of Thursday 18 March, Peter Davison was asked by John Nathan-Turner to take part in the filming of a special *Doctor Who* trailer for ABC in Australia, standing by the TARDIS in London's Trafalgar Square to confront two Daleks (operated by Keith Ashley and Mike Mungarvan) and two Cybermen (Jeff Wayne and Steve Ismay). The actor was surprised when Matthew Waterhouse joined Anthony Ainley, Sarah Sutton and Janet Fielding... and even more shocked when he was confronted by Eamonn Andrews who informed

**Left:**  
Kalid watches events from afar.





**Above:**  
The Doctor  
takes the air  
on prehistoric  
Earth.

him: *This Is Your Life*. Davison and his colleagues were then taken to the Royalty Theatre for the main recording of the show celebrating his career with friends, family and colleagues, including his co-stars from *All Creatures Great and Small*, *Holding the Fort* and *Sink or Swim* and also Beryl

Reid, the guest star from *Earthshock*, who emerged from the TARDIS with a stick of celery at the end of the show. Nathan-Turner ensured that Davison's brothers-in-law were wearing *Doctor Who* T-shirts. The finished programme was networked by ITV on Thursday 25 March midway through *Time-Flight*.

- ▶ Peter Davison met up with his old friend Christopher Timothy from *All Creatures Great and Small* at 10am on the morning of Saturday 27 March when they hosted *Star Choice* on Radio 2 from the *Daily Mail* Ideal Home Exhibition. On Monday 29 March, David Reid wrote to Davison to congratulate him on the success of his first series as the Doctor.
- ▶ *Time-Flight* was sold overseas to countries including: Australia (where it was screened from June 1982); New Zealand (from August 1983); North America (where it also aired as a 90-minute TV movie); and the Netherlands (broadcast in March 1986 under the title *Tijdvlucht*).
- ▶ UK Gold broadcast *Time-Flight* in July 1994 and also aired a compilation version of the serial several times from September 1994.

ORIGINAL TRANSMISSION<sup>1</sup>

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Monday 22 March 1982	6.55pm-7.20pm	BBC1	24' 56"	10.0M (26th)	-
Part Two	Tuesday 23 March 1982	7.05pm-7.30pm	BBC1	24' 58"	8.5M (48th)	-
Part Three	Monday 29 March 1982	6.55pm-7.20pm	BBC1	24' 29"	8.9M (46th)	-
Part Four	Tuesday 30 March 1982	6.50pm-7.15pm	BBC1	24' 30"	8.1M (64th)	-

<sup>1</sup> Except BBC Cymru: 22 March, 24 March, 29 March and 31 March 1982 (7.45pm-8.10 pm)



# Merchandise

**P**eter Grimwade novelised his scripts as *Doctor Who: Time-Flight*, reinstating several elements lost during rewrites. The decaying corpses seen by Nyssa were revealed to be Xeraphin bodies killed by radiation poisoning, with the object in the sarcophagus being the race's cerebellum. The concept of Kalid being a synthetic person made of Plasmaton material and acting as a focus for the evil Xeraphin was also emphasised. The hardback was published by WH Allen in January 1983, with a photographic cover showing Davison with Concorde. The paperback was published the following April, and introduced a numbering system for the Target *Doctor Who* range, starting



with book number 74; the paperback was also included in 1983's *The Fourth Doctor Who Gift Set*.

With a photo-montage cover by Black Sheep, *Time-Flight* was released on VHS by BBC Video in July 2000. It was subsequently released on DVD (along with the following story *Arc of Infinity* [1983 – see Volume 36]) in August 2007. The DVD release came with the following special features:

- **Commentary** by Peter Davison, Janet Fielding, Sarah Sutton, Eric Saward
- **Photo gallery**
- **Design department pictures**
- **Peter Grimwade in conversation with Nicholas Briggs**
- **Outtakes**
- **Deleted scenes**
- **Jurassic Larks: Time-Flight Studio Recordings** – studio footage
- **1983 Doctor Who Annual**
- **Radio Times listings** in Adobe PDF format
- **Mouth on Legs** – interview with Janet Fielding
- **Production subtitles**
- **New CGI effects**

In March 2014, a DVD of *Time-Flight* was available with issue 135 of GE Fabbri's *Doctor Who – DVD Files*.

A postcard of an unused videotape cover painted by Colin Howard was issued by Slow Dazzle in 1999. ■



**Above and below:**

The video and DVD covers for *Time-Flight*.

**Left:**

The photographic novelisation cover for the story.





# Cast and credits

CAST

**Peter Davison** ..... The Doctor  
with  
**Sarah Sutton** ..... Nyssa  
**Janet Fielding** ..... Tegan  
**Nigel Stock** ..... Professor Hayter [2-4]  
**Anthony Ainley** ..... The Master [2-4]  
**Richard Easton** ..... Captain Stapley  
**Keith Drinkel** ..... Flight Engineer Scobie  
**Michael Cashman** ..... First Officer Bilton  
**Matthew Waterhouse** ..... Adric [2]  
**Peter Dahlen** ..... Horton [1,4]  
**Brian McDermott** ..... Sheard [1,4]

**John Flint** ..... Captain Urquhart [1]  
**Peter Cellier** ..... Andrews [1]  
**Judith Byfield** ..... Angela Clifford [1-3]  
**Leon Ny Taiy** ..... Kalid [1]<sup>1</sup>  
**Hugh Hayes** ..... Anithon [3]  
**André Winterton** ..... Zarak [3]

<sup>1</sup> Pseudonym for Anthony Ainley on Part One and combined *Radio Times* cast for Parts One/Two

UNCREDITED

**Richard Bonehill** ..... Flight Engineer  
**David Rogue** ..... First Officer

**Right:**  
Trapped in  
Kalid's domain.







**Barney Lawrence** ..... Air Steward Dave Culshaw  
**Kevin O'Brien** ..... Photographer  
**John Dair, Jack Horton** ..... Americans  
**Leslie Adams, Leslie Weekes, Richard Atherton, Simon Joseph, Jim Morris, Charles Milward, Brychan Powell, Edward Fraser** .....  
 ..... Businessmen Passengers  
**Liz D'Estere** ..... Girlfriend of Photographer  
**Hazel Cave** ..... Lady Passenger (45-50)  
**Judith Byfield** ..... Tannoy Voice  
**Tommy Winward** ..... Security Man  
**Reg Woods, Ridgewell Hawkes, John Cannon, Steve Ismay** ..... Security Guards  
**Ron Gregory** ..... Chief Terminal Duty Officer  
**James Muir, Pat Gorman** ..... Policemen  
**Ken Sedd, Douglas Stark** ..... Management  
**Clark Stephens** ..... First Officer  
**Clark Stephens, George Romanov, Tony Snell, Dan Long, Lionel Sansby, Alison McGuire, Jane Bough, Graham Jarvis, Fred Reford, Val McCrimmon, Tim Oldroyd, Sylvia Holmes, Ann Higgins, Gary Dean, Jay Roberts, Beverley Jennings, Jackie Noble, Maggie Pilleau** ..... Passengers  
**Graham Jarvis, Martin Grant, Steve Fideli, Chris Holmes, Giles Melville, Paul Heasman, Mykel Mills, Nigel Tisdall** ..... Plasmatoms  
**Andre Winterton** ..... Plasmaton Voice  
**Graham Cole** ..... Melkur  
**Chris Bradshaw** ..... Terileptil

**Richard Gregory** ..... Dragon Puppeteer  
**Derek Suthern, Les Conrad** ..... Policemen

## CREDITS

Written by Peter Grimwade  
 Incidental Music: Roger Limb  
 Special Sound: Dick Mills  
 Production Manager: Liz Mace  
 Production Associate: Angela Smith  
 Production Assistant: Joan Elliott  
 Assistant Floor Manager: Lynn Richards  
 Film Cameraman: Peter Chapman [1,4]  
 Film Sound: John Gatland [1,4]  
 Film Editor: Mike Houghton [1,4]  
 Visual Effects Designer: Peter Logan  
 Video Effects: Dave Chapman  
 Vision Mixer: Nigel Finnis  
 Technical Manager: Peter Granger  
 Senior Cameraman: Alec Wheal  
 Videotape Editor: Rod Waldron  
 Studio Lighting: Eric Wallis  
 Studio Sound: Martin Ridout  
 Costume Designer: Amy Roberts  
 Make-up Artist: Dorka Nieradzic  
 Script Editor: Eric Seward  
 Title Sequence: Sid Sutton  
 Designer: Richard McManan-Smith  
 Producer: John Nathan-Turner  
 Director: Ron Jones  
 BBC © 1982

### Left:

Janet Fielding, Peter Davison and Sarah Sutton – in between takes at Television Centre.

### Below:

Nigel Stock shares a laugh with 'Crispin's Boys'.





# Profile

## PETER GRIMWADE

Writer

**H**enry Peter Grimwade was born 8 June 1942 in Ayr, Scotland. He attended Truro Cathedral School, Cornwall, then the University of Wells, London, before postgraduate drama studies at Bristol University.

His BBC career began in the mid-1960s as a trainee at BBC Bristol, before coming to London as a film editor.

Having written since school, he had an on-spec BBC play commissioned but then go unmade when the strand was cancelled. This nonetheless led him to write *Z Cars* two-parter *Spare the Rod* (1969), plus two further scripts in 1970/1. Grimwade was also a production assistant on *Z Cars* in the early 1970s.

### Below:

*Full Circle* was the first *Doctor Who* story directed by Peter.



Later writing credits included four episodes of pan-European children's film series *Kim & Co* (1975-7), directed by David Maloney.

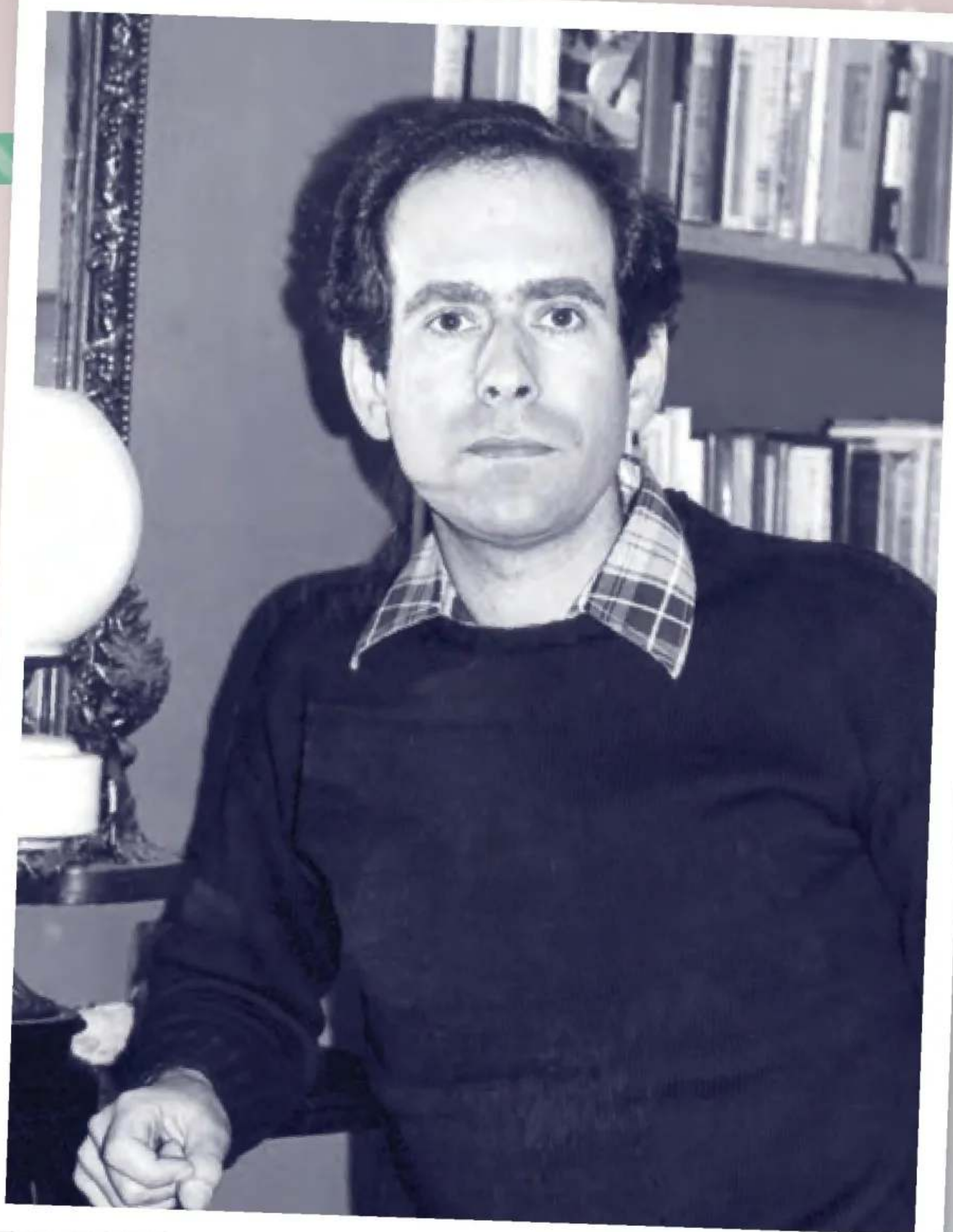
Grimwade was production assistant (a role later retitled production manager) on several 1970s *Doctor Who* stories, where responsibilities included location seeking on *Spearhead from Space* [1970 – see Volume 15], *The Dæmons* [1971 – see Volume 17], *Robot* [1974/5 – see Volume 22], *Pyramids of Mars* [1975 – see Volume 24], *The Robots of Death* [1977 – see Volume 26] and *Horror of Fang Rock* [1977 – see Volume 27]. He was the subject of an in-joke, when Tom Baker added a line about Grimwade's Syndrome to *The Robots of Death*.

Grimwade was also PA on *Tinker Tailor Soldier Spy* (1979) and episodes of *All Creatures Great and Small* between 1978-80. Completing the BBC directors' course in 1977, his first director's credit came on *The Omega Factor* episode *Out of Body, Out of Mind* (1979).

Leaving the BBC to go freelance, he soon directed *Doctor Who* serials *Full Circle* [1980 – see Volume 32], *Logopolis* [1981 – see Volume 33], *Kinda* [1982 – see Volume 34] and the pacy *Earthshock* [1982 – see page 62], a story including many more set-ups than standard at the time. A director of no little flair who directed on the studio floor, rather than from the gallery, Grimwade demanded much of his casts and crews, possessing what script editor Eric Saward later referred to as “a neurotic energy”.

Due to direct Dalek finale *The Return* in late 1982, when this was postponed due to industrial action, Grimwade offered to take his crew out to lunch to commiserate. As Eric Saward later recalled, producer John Nathan-Turner was not invited and was furious, which Saward believed meant Grimwade never directed again for *Doctor Who*; the remounted *Resurrection*





of the Daleks [1984 – see Volume 39] was reassigned to Matthew Robinson.

Grimwade drew a veil over the incident, speaking to *Doctor Who Magazine's* Richard Marson in 1988: “It was a silly, childish row which I won’t go into now.”

In parallel, Grimwade wrote for the show, providing scripts for *Time-Flight* and *Mawdryn Undead* [1983 – see Volume 36], the latter’s “dreadful minor public school” setting inspired by his education at Truro. He decried its direction however, complaining sequences of the Black Guardian and Turlough on another plane displayed “an amazing lack of insight and imagination”. *Planet of Fire* [1984 – see Volume 39] proved problematic, with Saward required to heavily rewrite Grimwade’s scripts.

Grimwade expressed disappointment he could not direct stories he had written, due to both BBC rules and his fall-out with Nathan-Turner. He complained to the fanzine *DWB* in 1990: “Very often I see my work on the screen all b\*\*\*\*\*d up, but that’s a fact of life!”

He novelised his three *Doctor Who* scripts for Target Books but after he

was overlooked for the original spin-off novel *Turlough and the Earthlink Dilemma* (1986) – having introduced and dispatched the character on screen – he was commissioned as a goodwill gesture to write original children’s novel *Robot* (1987) for WH Allen’s sister imprint Star.

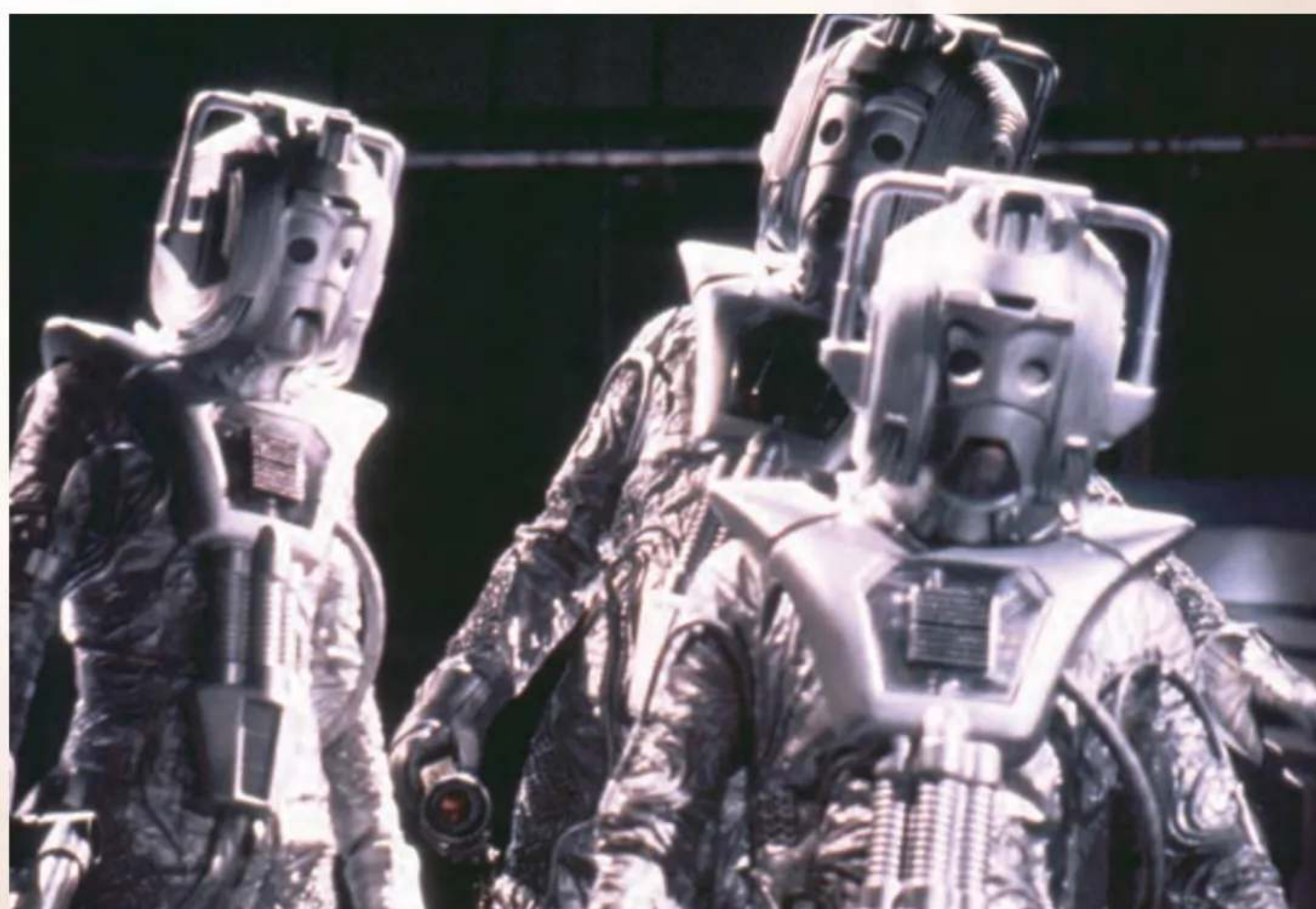
He wrote and directed *The Come-Uppance of Captain Katt* (1986) for children’s play strand *Dramarama*. A waspish satire on the making of a tired science-fiction show with a demanding lead actor, he told Nick Briggs in 1986, “It wasn’t about *Doctor Who*,” claiming any similarities were “coincidental”. This seemed somewhat disingenuous given it featured a self-obsessed star with a Madame Tussauds waxwork and very *Who*-like end theme music and starfield titles.

It was to be Grimwade’s last professional TV credit, and he died after a battle with leukaemia on 15 May 1990, aged just 47. He had resided in Maida Vale, North London with partner Keith, who also sadly died soon after.

When asked by Nick Briggs in 1986 how he would like to be remembered, Grimwade laughed: “One is probably remembered for the people you screamed at and the feathers you ruffled!” ■

#### Below:

Peter oversaw the return of the Cybermen, as director of *Earthshock*.









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BBC

# DOCTOR WHO

## THE COMPLETE HISTORY

STORIES 119-122

### THE VISITATION

The Doctor, Tegan, Nyssa and Adric arrive in England in 1666. There, they must thwart the plans of a marooned Terileptil who intends to wipe out human life on Earth with a virulent plague.

### BLACK ORCHID

In England, 1925, the Doctor is invited to a fancy-dress ball at Cranleigh Hall. But the Cranleigh family hides a dark secret, and the party mood is soon shattered when a murder is discovered.

### EARTHSHOCK

The Doctor must prevent the Cybermen from destroying the Earth, but not everyone will survive the fight against them...

### TIME-FLIGHT

When a Concorde vanishes mid-flight, the Doctor tracks it down to Earth's prehistoric past where the crew and passengers have become the slaves of the mysterious sorcerer Kalid.

